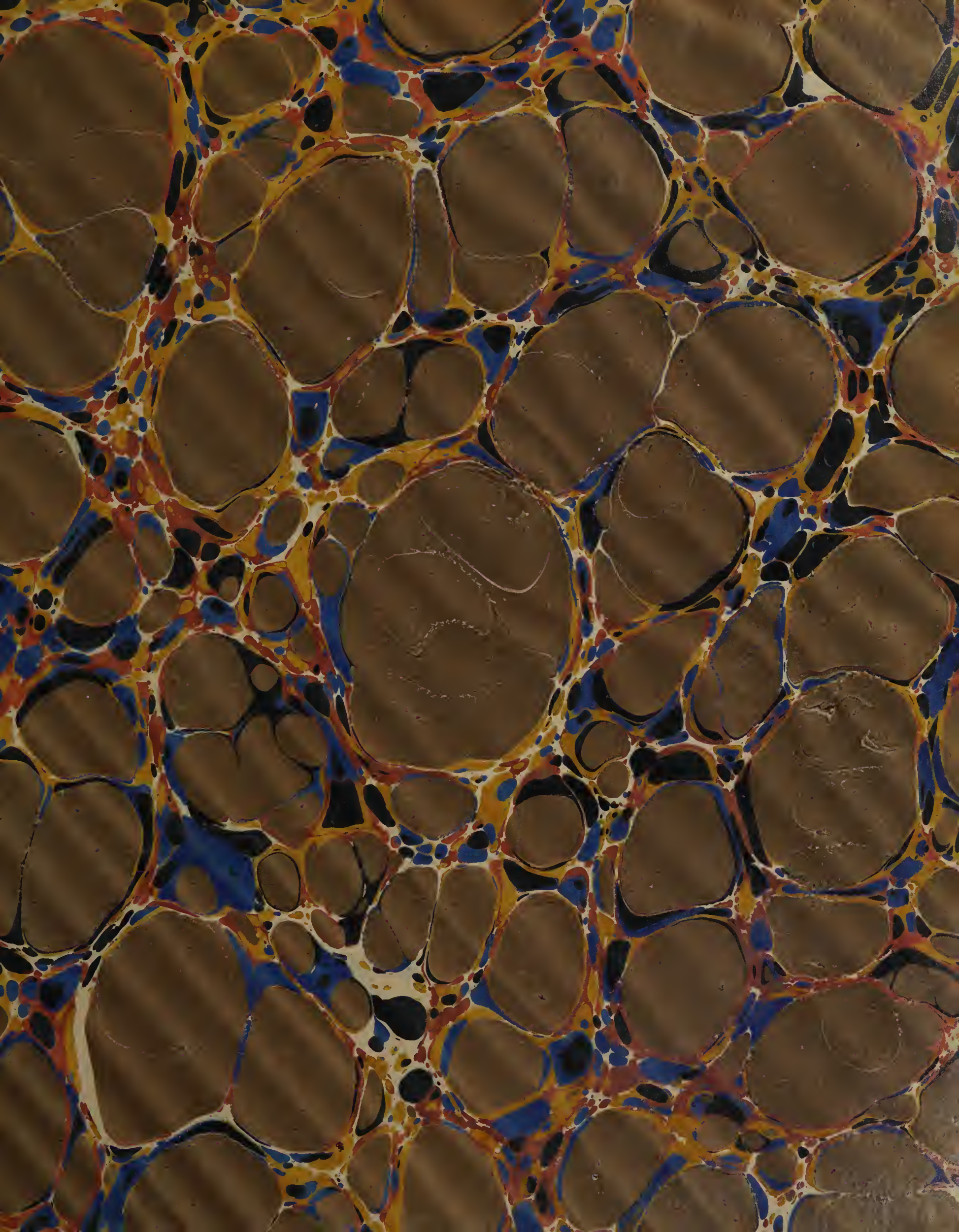




John Waldie

Fine Arts.

No. 994



THE
HISTORY and ART
OF
HORSEMANSHIP.

V O L. I.



*Cuncta rerum Opifex animalia finxit ad usus
 Quaeque suos: Equus ad cunctos se accommodat usus,
 Plaustra trahit, fert clitellas, fert cypeda, terram
 Vomere proscindit, dominum fert, sive natatu
 Flumina, seu possum saltu, seu vincere cursu
 Est salebris opus, aut canibus circumdare saltus,
 Aut molles glomerare gradus, aut flectere gyros,
 Libera, seu vacuis ludit lascivia campis.*

*Quod si bella vocant, tremulos vigor acer in artus
 It, Domino et socias vomit ore et naribus iras;
 Vulneribusque offert generosum pectus, et una
 Gaudia, muerorem ponit sumitque vicissim
 Cum Domino: Sordem sic officiosus in omnem,
 Ut veteres nobis tam certo fœdere junctum,
 Crediderint mixtâ coalescere posse figurâ,
 Inque Polithroniis Centauros edere silvis.*

THE
HISTORY and ART
OF
HORSEMANSHIP.

By RICHARD BERENGER, Esq.

GENTLEMAN of the HORSE to HIS MAJESTY.

IN TWO VOLUMES.

VOL. I.



LONDON,

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and T. CADELL, in the Strand. MDCCLXXI.





TO THE
K I N G.

S I R,

NOTHING could justify my pre-
sumption, in thus approaching your
Royal Presence with so unworthy an offering
as

as these volumes, but the sole consideration that they are not *foreign* to the *station* in which your goodness has condescended to place me; and that they treat of an *Art*, which glories in being one of the favourite amusements of your leisure hours.

Animated by these motives, I dared to form the ambitious wish of laying my labours at your MAJESTY's feet; and most humbly to solicit the same gracious favour and protection which your MAJESTY loves to extend to every well-meant endeavour, and with which you have been pleased to benefit and distinguish

distinguish their author; who is, SIR, with
all possible gratitude, respect, and duty,

Your M A J E S T Y's

Most devoted,

And most faithful Subject and Servant,

RICHARD BERENGER.

----- Operis mei est et studii multos legere, ut
ex plurimis diversos flores carpam : non tam probaturus omnia, quam
quæ bona sunt, electurus : assumo multos in manus meas, ut a multis
multa cognoscam.

Ex B. Hieron. adv. Vigil.

THE
HISTORY AND ART
OF
HORSEMANSHIP.

THE horse is an animal, which, from the earliest ages of the world, has been destined to the pleasure and service of man; the various and noble qualities with which nature has endowed him, sufficiently speaking the ends for which he was designed. Mankind were not long before they were acquainted with them, and found the means of applying them to the purposes for which they were given. This is apparent from the histories and traditions of almost all nations, even from times the most remote; inso-much that many nations, and tribes, or colonies of people, who were entirely ignorant *, or had but

* The wild Arabs, the Indians, several of the inhabitants of the interior parts of Afric, and even Britain, with sundry other instances.

very imperfect notions of other improvements and arts of life, and even at this day are unacquainted with them, yet saw and understood the generous properties of this creature in so strong and just a light, as to have treated him with a fondness and attention, which sufficiently declare the high opinion they entertained of his merit and excellence.

This is a truth so well attested, that to insist upon it farther would be but a superfluous labour, and tend only to divert the reader from the more immediate design of this undertaking; which is an *attempt* to shew, as far as any light can be thrown upon a subject so obscure and intricate, in what nations, and at what periods of time, the horse first became the object of man's notice, so as to be made at once the instrument of his use and pleasure.

All art is progressive, and receives addition and improvement in its course, as the sagacity of man, at different times, or chance, and other causes, happen to concur; yet, whoever shall look into the few and imperfect accounts which has come down to us from ancient times, will find, with respect to the present subject, that the moderns have not so much room to boast of their skill and management of horses, as some may imagine; but will see that the ancients *, in various

* Simon of Athens, Xenophon, and Pliny the Elder, who wrote express Treatises upon Horsemanship.—The works of the first, and last, are lost.—To these we may add, the *Rei Rusticæ Scriptores*. Nor is it absurd to believe there must have been many more, whose works and names are perished with them.

regions,

regions, and in the most distant ages, were so far from being strangers to the many services of which they are capable, as to have left rules and precepts concerning them, which are so true and just, that they have been adopted by their successors, who may reasonably be thought to have built upon their foundation ; although it is certain and apparent, that the structure has received infinite improvements and beauties from the experience and refinement of latter times.

It is very probable that the first service in which the horse was employed, was to assist mankind in making war, or in the pleasures and occupations of the chace* ; and although he is said to have been first used in war, and it is upon that occasion he is first mentioned in the *Bible* ; yet, we can hardly conclude that mankind did not, in the beginning of their acquaintance, put him to gentler and more domestic labours : till at length discovering that his courage, strength, agility, and speed, seemed to fit him peculiarly for war, and the business of the chace, they might set him apart solely for those services, in which he is born so eminently to excel, supplying his

* Xenophon says, that Cyrus hunted on horseback, when he had a mind to exercise himself and his horses. Lib. I. Herodotus, in *Thalia*, or his third book, speaks of hunting on horseback as an exercise practised in the time of Darius, and it is probably of much earlier date. The occasion of his mentioning this sport, was a fall which Darius had from his horse, as he was hunting, by which he dislocated his heel. In *Melpomene* likewise, or book the fourth, he says the Amazons hunted on horseback, with their husbands, the Sarmatians.

place, upon ordinary and familiar occasions, with asses, mules, and camels. But however plain and evident it may be, that he was first used in war, yet the manner in which he was taught to serve his master, that is to say, whether he was rode, or put to draw carriages and machines, has been a subject of much doubt and contention among the learned ; it being asserted by some, that he was first compelled to draw ; and maintained by others, that the art of riding was practised before the use of chariots was discovered.

We learn from history, both sacred and prophane, that Asia and Africa were the quarters of the world, in which mankind were first formed into societies, lived under the control of laws, and exerted their endeavours to make life secure, convenient, and happy : and although the horse could not but have been judged capable of contributing a large share towards advancing these great ends, yet, it is certain, that he is not numbered among the articles of property which were most used and valued in the primitive ages of the world : accordingly we find him reckoned among other domestic cattle but in one place, in the history of those early times ; viz. in the forty-seventh chapter of Genesis, where Joseph is said to have given the Egyptians “ bread in exchange for horses, for flocks, and herds.” In the book of Genesis, where the first mention is made of worldly goods, which then chiefly consisted of cattle, we read only of the sheep, the he and she-asses, and camels belonging to Pharaoh ; although

though it appears at the same time, that the services of the horse were well known, and the Egyptians constantly availed themselves of them. In the last article likewise of the *Decalogue*, where other animals, as the ox and ass, are named, no notice is taken of him; nor is he mentioned upon another occasion, as making part of Job's great riches, who yet speaks of him, and describes his character and wonderful qualities in the most exalted terms.

If any reason can be assigned for the omission, in these instances, of an animal so valued and admired, I am induced to think it may proceed from this cause: viz. that as in those times the sole occupation of men was to tend their flocks and herds (unless interrupted by war), and their course of life consequently being calm and humble, nor subject to migration or change, the horse not being directly necessary to them in this state, they did not count him among the animals of which their wealth so immediately consisted, and of which they stood continually in need; inasmuch as that his flesh was not used for food, nor his blood, nor any part of him, offered up in sacrifice: upon this account, therefore, he, perhaps, was not considered as an immediate article of private property; but, being chiefly, if not solely used in war in those days, might belong only to kings and great men, and have but little, if any share, in the occurrences of private life.

Accordingly we read in the book of Exodus, where the horse is named for the first time, that he was used
for

for the purposes of war; and that Pharaoh, when he pursued the people of Israel, made ready his chariot, “ and took six hundred chosen chariots; and “ that the Egyptians pursued after them, all the horses “ and chariots of Pharaoh, and his horsemen.”

This account being given almost in the beginning of the oldest history of the creation, and clearly and circumstantially related, it would be but a fruitless labour to attempt to search elsewhere, in order to fix the epoch in which the horse was first made subservient to the will of man: because, without making over nice distinctions, or refining too scrupulously, as many have done, in hopes of ascertaining a fact, for which no other proofs can be brought than those which are cited above; and which are, in authenticity and priority of time, superior to all; the fairest conclusion, and most rational, will perhaps be, that the useful qualities which the horse possesses for the service of man, were known and called into practice in the earliest times of the world, and are almost coeval with mankind. And I am the more induced to hazard this opinion, not only upon the assurance of the above-named authorities, but likewise (which is still a stronger, tho’ but a presumptive proof) because, that neither in the sacred writings, nor in any other history, is the origin of taming the horse mentioned and ascertained; but all historians, and even Moses himself, speak of it, as of an animal, whose services were well known, both before and at the time when they wrote, and mention
them

them indifferently among other historical occurrences, without going out of their way to give any account of the origin of taming him for different purposes, or pointing out in what æra, or among what people, the art was first discovered: I would here be understood to mean, that no express and formal account is given of its origin; and that consequently no more knowledge can be gained upon the subject, than what may be gleaned and sifted from other historical facts recorded in the Bible. Thence, as from the only fountain-head to which we can push our enquiries, we learn, that Egypt was the land, in which the horse first paid the tribute of his labours to man; a land which had the start of other nations in the discovery and cultivation of art and science; and which was no less famous and esteemed for its horses, than adapted by nature to nourish and support them; being then (as now) very fruitful, and abounding in rich pastures; whence other countries, especially Judæa, in the time of Solomon, drew their supplies, and carried on a large commerce, greatly to the advantage of Egypt, as we learn from various evidences of sacred and prophane history *, and especially of the former,

* Vide 10th chap. of the 1st. book of Kings.

Bochart Hieroz. ch. 9.

Diod. Sicul. lib. I. p. 42.

Wolfgangus Franz. Part I. c. 12. Amstelod. Hist. Anim. p. 101, who says, *Fuerunt autem in Egypto semper præstantissimi equi.*—Also Buffon's Nat. Hist. Art. CHEVAL.

which

which although it gives but a few scattered rays of light, yet bestows all that can be had, and such as are sufficient to render all attempts of going farther, superfluous and vain. I have, therefore, been much surprised, as I attended some adventurers in their learned and extensive enquiries, in hopes of reaping certainty and truth, to see what pains and erudition they have squandered away, in seeking after what lies so full in sight, and is comprised in so small a compass.

Nor is the dispute less frivolous, which has employed the pens of many learned and curious persons, upon the question, whether the use of chariots, or the art of riding was *first* known?

I flatter myself that it will appear, from what has been already suggested, that it cannot strictly be decided to which the precedence is due; for in the first instance in which either of them is mentioned, viz. in the first book of Exodus, they are both named together, as well as in the 9th chapter of the 1st book of Kings, where *Solomon* is said to have had “his captains, the rulers of his chariots, and his *horsemen* ;” nor indeed can it be thought probable, than when one of these methods were known, the other should remain long undiscovered. Hence it seems to follow, and with much colour of probability, that they are equal, or very near equal, in point of time; although it is not unlikely, that one might prevail more than the other at particular æras, and in particular countries, as
 opinions

opinions and fancy might influence, or circumstances require. I must beg leave, however, in advancing these notions, to confine myself to the earliest periods in which the horse is mentioned, and to what may be collected concerning it in the Old Testament. There we learn, that Egypt was the land to which mankind are indebted for the equestrian art; but the period of time, in which it was first practised, cannot so easily be ascertained. A learned and inquisitive writer * fixes it at the time of Jacob's coming into that country: but notwithstanding that he has dived into the subject with great ability and diligence, yet he has brought up nothing very valuable, or equal to the pains which he must have employed in the search; since he can go no farther than to prove, that the use of horses was known at the time of Jacob's coming into Egypt, but for want of authorities, can have no right to assert, that it was not known till about that time: for

*Vixere fortes ante Agamemnona
Multi, sed omnes illachrymabiles
Urgentur, ignotique longâ
Nocte, carent quia vate sacro——*

Hor. lib. 4. carm. ode 9.

Heroes as brave as fam'd Mycæne's king,
Shone great in fight, e'er he was known;
But they no poets had their arms to sing,
And make immortal their renown:

* Recherches sur l'époque de l'équitation.

They died ; oblivion seiz'd each mighty name,
 Forbidding time to waft them down ;
 For they no poets had to sing their fame,---
 And poets only give renown.

It is, however, certain, that when Jacob came into Egypt, he found the inhabitants perfectly acquainted with the horse, and using it in its two-fold capacity of carrying and drawing. And here, although the subject has been already touched upon in former pages, it may not be improper to offer some farther and more cogent reasons, in favour of the assertion, that riding is not only equal in point of time to the use of chariots, but, in all probability, anterior to it. It has been already said, that Egypt was the spot in which the horse was thought to have been first subdued and disciplined by man ; and it appears from the Mosaic history, that in the first instance, where mention is made of Pharaoh's chariots, that he is likewise said to have had his horsemen ; which word, in the Hebrew language, is explained by the commentators, to mean, one who sits upon, and guides an horse. The learned Le Clerc is also of opinion, that the expression of " all the horses of Pharaoh, and his chariots, is the general description of the cavalry belonging to him, and considers his chariots and horsemen, as the two different species of it." To this I must beg leave to add another observation, but without laying any greater stress upon it, than barely to hint it to the reader's notice, that the
 original

original Hebrew word (Parash, *Horseman*), is derived, as Buxtorff says, from the Hebrew root, which signifies to *prick*, or *spur*; and the rider, or spurrer, was so denominated, because he used to prick or spur the horse. *Eques quod equum calcaribus pungat.* Farther, he quotes Aben Esra, who says, that the horseman was so called, from wearing spurs upon his heels, *a calcaribus quæ sunt in pedibus ejus.* By this account and explanation of the word, which in the Hebrew signifies an *horseman*, we are informed of the great antiquity of spurs, and may reasonably conclude that the art of riding was not only known, but from the invention of spurs, had also received an improvement, not unworthy the discovery of more discerning times; and seems to imply, that riding was not only familiar, but even advanced in those primitive times to a degree of exactness, perhaps, not hitherto suspected.

If any doubt should still remain, as to the seniority of horsemanship, I beg leave (among many authorities from the Bible, which, not to surfeit the reader I omit) to strengthen the foregoing arguments, by the addition of the following, taken from the book of *Job*, in these words, where (speaking of the ostrich) he says, “she lifteth herself on high, she scorneth the horse and its rider;” which expression seems to imply, that it was a custom (as now in some nations) to hunt this bird on horseback, and that she was superior to the swiftest horse. Hence it must be granted that riding was practised in his country, and at the time in which he

lived; nor is it to be forgot, that he lived in a country distinguished above others for its horses, and in which no chariot was ever known to have been used. Nor must we pass by unremembered the noble description which he gives of the horse, so known and so admired *, in which he speaks of him only as being rode, and not driven in a carriage; and if there is proper foundation for the opinion maintained by some learned persons, that this celebrated patriarch lived long before the time of Moses; it will follow, that what he says relative to our subject, must be anterior to the Mosaic history; and if so, it will carry the antiquity of equitation so high, as to put it out of sight, and beyond the reach of enquiry and investigation.

Asia and Africa being the divisions of the earth which were first peopled and cultivated, as likewise regions of which the horse was a native, the art of

* In this enumeration of the beauties and noble qualities of the horse, it should be remarked, that the *English translators* make Job say, "that this animal's neck is clothed with *thunder*;" an expression as false as it is absurd. The true rendering of this passage is, that his neck is clothed with a *mane*; thus *Bochart*, *Le Clerc*, *Patrick*, and other commentators translate it.—*Bochart* says, that the word, which in Hebrew signifies *thunder*, is synonymous for the *mane* of an horse; but this being so, it is astonishing that the translator should have set aside the just and natural signification, and have chosen to cover the horse's neck with *thunder* instead of a *mane*; nor is it less amazing that this nonsense should have been extolled by the author of the *Guardian* *, and others, as an instance of the *sublime*.

* Vide *Guardian*, vol. II. page 26.

taming

taming him was first practised in them; and beginning in *Egypt*, spread itself into the different states and kingdoms which compose those two quarters of the globe.

Of the *Egyptians* nevertheless, who were so renowned in ancient days for the merit and numbers of their horses, very little, if any knowledge, can be gained, concerning their manner of riding, and treatment of the horse. Herodotus speaks of them as horsemen, but says no more: it is, however, to be presumed, that they were well versed in an art, of which they were the fathers and inventors.

The *Æthiopians* were possessed of a breed of horses, and acquainted with the art of riding*. Herodotus speaks of them as a nation of cavalry that attended Xerxes in his expedition against Greece.

Nothing remains that can give any information, with respect to the equestrian history of the ancient *Arabs*; a people in latter ages become so famous for riding, that they may be stiled a nation of horsemen. When Xerxes led his army into Greece, they accompanied him, and fought under his banner; but instead of mounting horses, they rode upon camels, which Herodotus says, were swifter than the fleetest horse; and Zonaras reports, that they were swift, but soon fatigued. Lib. xviii. cap. 11.

The inhabitants of *India* were accustomed to use horses, from the earliest times. No particulars, how-

* Polymnia.

ever, are known concerning their manner of riding. The troops of this country which attended Xerxes in his famous march against Greece, fought on horseback as well as employed chariots in war, as Herodotus reports, who numbers India among the nations which composed the prodigious, and almost incredible army of the Persian king.

The *Persian* horses have been always famous for beauty, vigour, fire, and other eminent qualities, and so celebrated for speed, that their very name, in the language of the country, signifies what may be rendered, by the word *wind-foot*, a term emphatically expressive of their swiftness. The ancient Persians were so fond of them, and thought the art of managing them so becoming and necessary a duty, that they taught their children to ride at the age of five years, as Herodotus relates. As horses were very scarce in Persia in the time of Cyrus, this prince took pains to cultivate and improve the breed; and the Persians soon became such lovers of them, that there were few people but those of the meaner sort, who did not keep them; and even a law was made, by which it was held ignominious for those who were furnished with horses, ever to appear on * foot. Athenæus † says, they covered their horses with many soft and thick housings, or cloth, being more desirous of sitting at their ease, than of approving themselves dexterous and bold horsemen.

* Herod. in Clio, & Polym.

† Lib. xii. 4. Xenop. Cyrop. lib. i. Bochart, lib. 7.

Vegetius describes the horses of this country to have been most valuable for the saddle, safe, gentle, and very agreeable to the rider; constituting a considerable part of their owners revenue, and being very profitable to those who could support a fine breed. They surpassed other horses in the pride and gracefulness of their paces, which were naturally soft and easy; so as rather to please and relieve the rider, than disturb or fatigue him. They stopped short, but their motions were very quick and nimble. Not patient of labour, but subject to tire upon a long march or journey; and of a temper which, unless awed and subdued by discipline and exercise, inclined them to obstinacy and rebellion, but with all their heat and anger, not difficult to be pacified, always maintaining a graceful carriage, arching their neck, and bending it to such a degree, as almost to make their chins lean upon their breasts*; while their pace was something between a gallop † and an amble.

* This, in the modern phrase, is called arming, and is a very faulty method of placing the head, contrary to the truth of nature, and the mechanism of the animal. The word is derived from the French, who when an horse carries his head in this posture, is said *l'armer*, or to arm himself against the hand of his rider; but more properly from the Italian word *armatura*, which signifies the lower end of the branches of the bitt: in French it is also called *encapuchonner*, from its resemblance to the appearance of a monk's head, when his cowl is pulled over it.

† A vile and broken pace, answering to what the French call *aubin*, and we a rack.

The

The Parthians resembled the Persians so much in their customs and manners, and were situated so near them, that they were incorporated, and seemed to form but one nation. They were very eminent for the skill with which they managed their horses, and their manner of fighting upon them. They are described as having such dexterity and suppleness of body, and such a command over their horses, that they could turn themselves round upon their backs with so much ease and readiness, as to be able to draw their bows with the surest aim, and wound their enemies, even while they themselves were flying from them, this manner of fighting being peculiar to them. The name of *Parthus* is derived from a Chaldæan word, which signifies *horseman*: their horses are said to have been very active, and easy in their paces*. We learn from Vegetius that they were taught to step equally, and in time, and to lift their legs aloft, so as to pass over any thing that might lie in their way, as well as to acquire a pliancy and spring in their limbs, which made their motion very agreeable to the rider, and resembled the action or manner of going of the Asturian, or Spanish horses. The better to form their paces, they practised the following method:

They never applied rollers, chains, or weights to their feet, in order to make them lift them from the

* Florus 49.

Dion Cass. lib. 40.

Justin, lib. 41.

Tacitus Ann. 6. 35.

Dionys. Per. 1089.

Quint. Curt. 4, 12, and 5, 7.

Pliny 6. 27.

ground,

ground, and thereby acquire a lofty action ; but they were used to take their horses into a spot of dry and level ground, about fifty paces long, and five broad ; here they disposed in regular rows, certain boxes or coffers, filled with chalk or clay, in the manner of horse-courses, which were roughened with furrows, or purpose to make the victory more glorious, in proportion as the difficulty and danger were greater. The horses thus exercised, at first were apt to be very awkward, and to trip or stumble ; but being admonished by the fault they committed, they learnt to lift their feet higher, and avoid the object that offended them, till by practice and repetition they acquired an habit of bending their knees, and dealing their steps, sometimes shorter and sometimes longer, as the ground required, and were thus enabled to carry their riders with safety, and much to their ease and pleasure ; inasmuch as that those horses which make short * steps

* If Vegetius means that short and small steps are commendable, I am afraid he will not engage modern judges to be of his opinion. I should imagine that we are to understand by the words *short and small* steps, a manner of going in which the horse does not extend or put out his feet, so much as one that goes near the ground ; but, on the contrary, lifts his feet above it, and sets them down at a small distance from the place whence he took them up. By this way of going, the horse indeed will not rid much ground, but his motions will be easy and pleasant to the rider, and he will resemble the going of the Asturian or Spanish horses, which are remarkable for their *high action*, and consequently an easy and graceful carriage. The perfection, however, of all the paces depend upon the united qualities of *extension* and *action*.

and small, go more commodiously, and move with more ease and grace. Their horses were very hardy, and inured to incredible fatigue, as well as to travel a long time without food or water*.

This people, however since distinguished for their horsemanship, were probably ignorant of it at the time of Xerxes' expedition, and according to Herodotus, fought on foot in the cause of that monarch.

Armenia likewise could boast a breed of horses, hardly inferior to the Persian race.

Vegetius speaks of the inhabitants of this country, as being very careful in trimming and adjusting the manes of their horses. Some used to cut them clear off, which practice he condemns, as rendering the horse unfightly and deformed. Others clipped them, so as to make them resemble an arch or bow, which is the same as what is called an *Hog's mane* with us: others again separated it into notches, like the battlements of a tower; while some cut it close, but only on one side, leaving the hair long and flowing on the other, which was very graceful and becoming: the side on which the mane was turned and reposed was always to the right. To this Virgil alludes, when he directs the mane to be laid on the right shoulder:

Densa juba, et dextro jactata recumbit in armo.

* *Quot sine aqua Parthus millia currat equus.*

Prop. lib. iv. eleg. 3.

How many miles can run the Parthian horse,
Nor quench his thirst in the fatiguing course?

This

This method was likewise practised by the *Persians*, and, by the above cited line, appears to have been in use with the *Romans*, as well as that of sheering the manes of their manni or nags: whence Propertius says, his mistress Cynthia was carried in her litter by sthor horses :

Et mea detonsis advecta est Cynthia mannis.

Varro likewise directs the mane to be turned to the right side. They also tied it in knots, or plaited it, as the word *implicata* aptly expresses *.

No particular reason is assigned why the mane was always turned on the right side; it might be owing, perhaps, to the custom of mounting on the right, which was frequently, but not always the practice; and in that case, the mane hanging on the side, from which the horseman got up, offered itself to his hand to assist him in the action; while we, without any meaning, always mount on the left, and always turn the mane to the *right*. The Armenians had another method of trimming their horses, as well as the Parthians, by which they made them as it were *double-maned*; for the hair being cut away in the middle, the mane was divided, and falling down, cloathed each side of the neck. A fashion sometimes used at present, but generally among coach-horses.

Media was a region eminent for its horses, and from its situation and other properties, produced them of equal value with the neighbouring countries.

* Lib. iv. c. 7.

Nisæa, a district of Armenia, boasted a breed of very large and beautiful horses. The chariot of Xerxes, in his famous expedition, was drawn by horses of this country, and chosen for the task, as being the noblest which could be procured.

The *Scythians* were so conspicuous for their addiction to horses, that they were proverbially * famous. They are represented to have preferred mares, as thinking them more capable of service. They imagined them not to be so liable to delay, and the inconvenience of stopping when they had occasion to stale. Pliny tells us, that this was the motive of their using mares more than horses in war, and upon other occasions; and we learn from Strabo, that they were wont to geld their horses, to make them gentle, and more easy to be governed. It is thought, however, and with much probability, that this preference of the female sex may be ascribed to better causes. Whether the mare can carry her urine longer than the horse, or is able to discharge it with more facility, even while she is in the most rapid motion, as Pliny reports, is a point only for anatomists to determine; but it is certain that, in general, the female sex of these animals is more mild and tractable, nor so subject to fight and quarrel as horses are, either from lust, spirit, or vice; and what might have been still a stronger recommendation, not so apt to neigh, and thereby

* *Scythæ equum.*

betray and discover their riders, in an enterprize of war, or excursion of pillage, in which they wished to fall unexpectedly upon the enemy.

The *Sarmatians*, both Asiatic and European, were distinguished horsemen, and had large breeds of horses. They used in war a particular sort of armour, which covered themselves and their horses from head to foot: the Persians wore also, according to Ammianus Marcellinus, armour of iron, which inclosed the whole man; they armed their horses with the same metal, on their chests and heads, and this fashion was adopted by many other nations. Pausanias in his *Attics* describes the Sarmatian armour, and says it was made of bone, which they used in the place of iron, their own country having no mines of this metal, and they endeavouring to procure none from other nations. They used horses not only to ride, but offered them in sacrifice to their gods, as did also many other nations: They likewise eat their flesh, and drank their blood; as did another tribe of the same people, called the *Geloni*, and the *Massagetes*. Lucan and Virgil record this custom:

*Massagetes quo fugit equo, volucresque Geloni,
Longaque Sarmatici solvens jejunia belli* *.

The Massagete, who at his savage feast
Feeds on the gen'rous steed which late he prest.

* Lib. iii. Row. Virg. Georg. 3d. Warton's trans.

Acerque Gelonus

*Cum fugit in Rhodopen, atque in deserta Getarum,
Et lac concretum cum sanguine potat equino.*

The fierce Gelonian when for savage food,
He blends the milky stream with horse's blood *.

The materials of which the Sarmatians composed their armour, was taken from the hoofs of horses, which they cut into little plates, like scales, which they pierced and sewed together with the sinews of oxen or horses.

Cappadocia stands eminently praised for its horses; which, from the accounts given of them by historians, and the commendations bestowed by the poets, who describe their beauty and merit in the most lively and striking terms, seem to have claimed the precedence of the rest of their species. Oppian, Grattius, Ælian, Nemesianus, Pliny, Vegetius, and Solinus, Pollux, Varro, and many others, give them the highest character. Oppian particularly celebrates their stately carriage, and loftiness of action; and says, that when young, they are delicate and weak, but that strength comes with years, and, contrary to other horses, they are better and more powerful when advanced in age.

* Martial also says,

Venit & e poto Sarmata pustus equo.

The

The horses of this tract of country seem to have been the favourites of the ancients, who greatly extol their swiftness, and stateliness of their action. And here it may not be improper to observe once for all, that most of the ancient authors, who speak of the horse, or describe its figure, mention the proud, high, and equal step, which constitutes, what is understood by the term *action*, not only as a requisite, but as the noblest accomplishment an horse can possess: and it must be acknowledged, that when the animal displays it properly, motion appears in its highest grace. The poets, who love beautiful images, speak of the horse in this view, in such expressive and apt terms, that after seeing the horses themselves, the next pleasure is to read their descriptions of them. The painters and statuaries are likewise fond of exhibiting the animal in this striking attitude.

The inhabitants of *Numidia*, *Mauritania*, *Nasamonia*, *Maffilia*, and other adjacent tracts of the same region, are celebrated for having had horses of great fleetness and vigour; but more for their strange and peculiar manner of riding them without a bridle or saddle, using a *wand only, or switch*, to guide and command them. Many poets, who in some instances may pass for historians, and many historians likewise, assert this for a truth. Livy * speaking of this manner of managing their horses, says with great justice, that they

* Lib. xxiii. c. 25, and 25, 9. Vide also Cæs. de Bello Afric.
made

made an ungraceful and awkward appearance, having their necks strait and extended, and carrying their noses upwards, or in the air (*capitibus alte stantibus*). Many authors imagine this breed to be the same with that of Lybia, or as this tract now is called, Barbary, famous for its excellent horses, celebrated for their speed, wind, and patience of fatigue. Xenophon and Oppian agree in giving them this character; and Ælian bestows upon them the same commendations, describing them to be of a lean habit of body, and of a slender mould, not requiring much care or attendance from their keepers, but living hardly, and content with such food as they find in the fields, into which they are turned as soon as the rider quits their backs, without farther care or notice. The present treatment of them corresponds, in a great degree, with this account, nor is the description of them unlike that already related of their ancestors.

Silius Italicus * speaking of the Carthaginians fighting with the Romans, mentions the peculiar manner of riding among these people, and many other authorities confirm the practice †.

It is nevertheless, in some degree, difficult to conceive, how a wand or stick could be powerful enough to guide or control a spirited or obstinate horse in the violence of his course, or in the tumults of battle:---but the attention, docility, and memory of the animal

* Punic. lib. 4.

† Livy, lib. xxxvii. c. 20.

are such, that it is hard to say to what a degree of obedience and exactness he may not be reduced. It is said that the manner in which the stick operated, was by striking the horse with it on the right side of his face, to make him turn to the left, on the left to direct him to the right, and full upon the gristle of his nose, when he was required to stop*:

*Paret in obsequium lentæ moderamine virgæ,
Verbera sunt præcepta fugæ, sunt verbera fræni.*

All needless here the bit's coercive force
To guide the motions of the pliant horse;
Form'd by the rod alone, its aids they know,
And stop, and turn, obedient to the blow.

Ausonius confirms this account, and describing this method of riding in very exact terms, celebrates the emperor Gratian for his skill and address in it. *Mirabamur* (says he) *poetam † qui infrænos dixerat Numidas, et alterum qui collegerat ita, ut diceret in equitando verbera & præcepta esse fugæ, & præcepta sistendi: obscurum hoc nobis legentibus erat. Intelleximus te videntes, quum idem arcum intenderes, & habenas remitteres; aut equum segnius euntem verbere concitares, vel eodem verbere intemperentiam coerceres ‡.*

* Nemefian.

† *Et numidæ infræni eingunt, et inhospita syrtis.*

Virg. *Æn.* 4.

‡ *Auson. Grat. Actio. p. 546, Delph. Edit. 4to*

This method, I have been assured, is still practised in Barbary, by the lower sort of people, and answers very justly to the roughness and brutal violence of these ignorant nations, in the ordinary course of their manners, and harshness of their tempers.

Nor is it unreasonable to suppose, that their extreme poverty, their ignorance of the arts*, and the want, perhaps, of materials and manufactures, might have given rise to this manner of riding, which custom adopted, and constant practice made easy and familiar both to man and horse; which latter, after a certain degree of discipline and experience, from the force of habit, and the docility of his nature, might be brought to understand the intention, and obey the will of his rider, with as much certainty and readiness, as our cart-horses in

* In confirmation of this assertion, I will add a passage from an account of the Irish, in the reign of king Richard II.

When this prince went into Ireland to chastise Mac-Morough, who called himself king of Ireland, though properly only king of Leinster, in the year 1399; the king of England, by advice of his council, sent the earl of Gloucester unto Mac-Morough to charge him with his crimes. Between two woods, Mac-Morough descended from a mountain, mounted upon an horse without a saddle, which cost him (as reported) four hundred cows; for in that country they barter by exchange, horses for beasts, and one commodity for another. This horse was very fair, and ran as swift as any stag, or the swiftest beast I ever saw. Vide Harris's Hibernica.

Perhaps the custom once in this kingdom of making horses draw by their tails may be ascribed to the same cause, as the riding without saddles; the ignorance of the age in the art of making saddles and harness.

the

the crowded streets, attend to the voice of their driver, by which they almost are solely governed, and discover no less sagacity and obedience than the famous Gallic mules, described by Claudian in the following epigram.

D E M U L A B U S G A L L I C I S.

*Aspice morigeras Rhodani torrentis alumnas,
Imperio nexas, imperioque vagas;
Dissona quam varios flectunt ad murmura cursus,
Et certas adeunt voce regente vias:
Quamvis quæque sibi longis discurret habenis,
Et pateant duro libera colla iugo;
Ceu constricta tamen servit, patiensque laborum
Barbaricos docili concipit aure sonos.
Absentis longinqua valent præcepta magistri,
Frænorumque vicem lingua virilis agit.
Hæc procul augustat sparsas, spargitque coactas,
Hæc sistit rapidas; hæc properare facit.
Læva jubet? lævo deducunt limite gressum,
Mutavit strepitum? dexteriores petunt.
Nec vinclis famulæ, nec libertate feroces,
Exutæ laqueis, subditi tamen,
Consensuque pares; sed fulvis pellibus hirtæ
Effeda concordēs multi sonora trabunt.
Miraris si voce feras peccaverat Orphius,
Cum pronas pecudes Gallica verba regant?*

Bred, where the Rhone's impetuous torrents flow,
Observe how well these mules their duty know!

How well their driver's meaning understand,
 Come at his call, and go at his command:
 Left to themselves, and trusted with the reins,
 His voice, with surer pow'r their speed restrains.
 Patient of toil, their steady course they steer,
 Watch every accent, and obedient hear.
 Govern'd by distant sounds, they close, divide,
 And stop, or run, the voice their only guide.
 To the left hand one tone directs their flight,
 A diff'rent cadence wheels them to the right.
 Though free, not wild, they own superior sway,
 With willing minds, and equal steps obey,
 And speed the rattling carriage on its way. }
 Then wonder not, that Orpheus drew along
 The savage herd, enraptur'd at his song!
 Lo! here a greater prodigy is found!
 And brutes more docile to a ruder sound.

Libya, mentioned above, bred horses which were swift even to a proverb*. Its inhabitants are reported to have been the first who taught Greece the method of coupling horses in a chariot. They were considered as most skilful horsemen, superior to other nations, and never fought but on horseback.

It may now, perhaps, be time to quit these regions, in order to follow our subject, and examine what reception it found, and what progress it made, when in-

* *Juxta Lydium currum currere.*

Plutarch.

roduced

roduced into the third remaining part of the globe, called Europe.

It is imagined, and the conjecture is by no means groundless, that the colonies which came from Phœnicia and Egypt, countries in which equitation flourished, brought the art with them, and established it in Greece, long before the siege of Troy : and indeed it would be very surprising, and scarcely credible, that an art which promoted the convenience and pleasure of mankind in so great a degree, should remain entirely with the inventors, and not pass into neighbouring countries, and be adopted by all who were once acquainted with it.

As many reasons have already been urged, and many authorities produced from the sacred writings, in order to prove, that riding on horseback was at least coeval, if not prior, to the use of chariots, so it may not be improper likewise to have recourse to the oldest authors, in order to see what farther knowledge may be gleaned from them.

Homer, the oldest poet, and, in some instances, the oldest pagan historian, speaks of riding so familiarly in some parts of his poems, that we must believe it was known, and in use among the Greeks, before he composed his Iliad and Odyssæy.

Two passages of this poet, one in the 15th book of the Iliad, the other in the 5th of the Odyssæy, will prove this assertion.

In the first we read to the following effect. “ Just as a skilful horseman riding four chosen horses along a public road, to some great city, where his course is to terminate :

“ The whole town assembles to behold him, and gaze upon him with wonder and applause, while he leaps at pleasure from the back of one horse, to another, and flies along with them.”

It is to be observed, that the poet makes this comparison, when he describes Ajax fighting in defence of the Grecian ships, attacked by the Trojans ; and to give a livelier idea of that hero's strength and activity, he says, that Ajax leaped from one ship to another, with the same readiness and address, with which a skilful horseman would vault from the back of one horse to that of another ; and consequently that by his nimbleness and force, he was able to defend many ships at a time, as an accomplished rider is capable of managing and controlling several horses at the same time.

From this comparison two observations will occur : the first is, that riding must have been commonly known at the time when Homer wrote, otherwise he could not have alluded to it, in order to illustrate, and give a full idea of Ajax's manner of fighting when he defended the Grecian ships.

The second remark to be made, is, that this art was not only known at that time in Greece, but also that it must have been studied and cultivated with care and
attention,

attention, since no small share of dexterity and habit is necessary to enable a man to vault alternately upon the backs of four horses running at full speed. Nor is the whole praise due to the rider: the horses must have contributed their part, and been docile and governable, otherwise it would have been impossible for the man to have displayed his skill; and the management of them demanding a certain degree of experience, we are naturally led to conclude, that the Grecians were acquainted with the art before this period, and left their knowledge to their descendants, for whose instruction and entertainment Homer composed his two immortal poems.

The next testimony comes from the *Odyssæy*, and is likewise another simile, which the poet makes of Ulysses, shipwrecked, and sitting astride a plank, which was floating upon the waves, to a man bestriding an horse, and keeping his seat in spite of all the motions the animal could make. To the foregoing arguments, we may still add another from the same antient writer. He tells us, that when Ulysses and Diomed went by night into the tent of Rhæsus; Ulysses seeing his horses tied behind his chariot, immediately released them from it, and mounting them, with Diomed, they rode to the Grecian camp.

Notwithstanding the force of these evidences, which tend to prove so clearly, that riding was known before the Trojan war; it yet must be confessed, from the silence of the same writer, that the Greeks, during

during that long siege; made use of chariots only; for it is not known, that they had any bodies of troops which served on horseback: nor does it appear on the other hand, from any writer of antiquity, why chariots were preferred: and although it is but candid to acknowledge that they were, and although the method of fighting on horseback might at that time be disused; yet, it does not follow, that the art of riding and dressing horses, in its various branches, for battle, hunting, or exhibitions of pomp and pleasure, was not known before that memorable æra.

It has been already observed, that it is conjectured, that the colonies which came from Phœnicia and Egypt, are supposed to have brought with them the art of riding into Greece; and it is likewise probable that the Grecians are not only indebted to them for their knowledge of equitation, but likewise for the animal which is the subject of it; it being suspected, that the horse was not originally a native of Greece, but transplanted thither from other parts. Herodotus* tells us, that the Greeks learned to couple horses in a chariot from the Africans (Lybians); and Pliny† the naturalist says, that the Greeks composed no treatises or natural history of the horse, because their country did not originally produce any, and they knew nothing of them in their wild state; *de equiferis non scripserunt Græci.*

* In Melpom.

† Lib. I.

Let us, however, see what their own histories, or traditions say upon this subject.

They tell us then, that Neptune and Minerva having a dispute which could confer the greatest benefit upon man, Neptune gave the horse, and Minerva the olive-tree. This is the ancient account of the origin of the horse; and from this very account, independant of other more sober and certain relations, we may be induced to suspect, that he was not a native of Greece originally, but introduced and adopted, or to talk in the language of ancient mythology, the gift of a God.

It is well known, that antiquity had a peculiar fondness to express itself, upon most occasions, in fable and allegory, thinking thereby, perhaps, to strike the mind with greater awe and veneration, and to raise and enoble the subject which they treated, by ascribing them to a divine origin, and far removed from the usual course of things. This is probably the reason, why we find all ancient *History* to be almost all *Fable*; yet if we go somewhat deeper, and look more closely into things, we shall, in many instances, discover *Fable* also to be *History*. It is, therefore, incumbent upon those who have to do with subjects, which, from their antiquity can only be seen through the medium of fable, to consider the fabulous part only as a veil or covering, which to a certain degree conceals the object which is under it; but which being removed, genuine historic truth will appear in its naked purity.

Without this clue, almost all ancient history will be a labyrinth of confusion and doubt, not to be believed, or even understood: as in the instance before us; is it not absurd and ridiculous to be told, that an imaginary deity, who presided as sovereign of the sea, should have formed the horse, a land animal, for the use of man? Yet such is the account given of this creature by the Greek histories and traditions; but the veil of fable in which it is wrapped, being removed, the plain fact will be this: viz. that in Greece in early times, there being few, if any, horses, some were brought from Libya, and other parts, and being transported thither by sea, were said in the lofty and figurative style of antiquity, to have been the gift of Neptune, the God of the Sea.

Thus fable ends in history, of which it is no more than a gorgeous dress, and fanciful embellishment; and which, like other ornaments, oftentimes overload, conceal from sight, what they were intended only to set off and adorn.

In following our subject, we are led, in the next place, to consider the fictitious story of the *Centaur*s, who are reported to have been the inventors and teachers of Grecian horsemanship. Many different accounts are to be found concerning them, in the poets and other mythological writers: the truest and most simple seems to be this.

It is said by many ancient writers, that the Thessalians, chiefly those who dwelt about Mount Pelion, were

were the first among the Greeks who applied themselves to the art of breaking horses. Pliny the Elder gives Bellerophon the honour of having been the first who mounted a horse ; but his story is too absurd and idle to be entitled * to any credit. Notwithstanding this, the same writer declares, that the Theffalians, of all the Greeks applied themselves most to this exercise. The ancient cavalry of Greece, therefore, is to be found in Theffaly. History farther informs us, that these primitive horsemen, in order to acquire knowledge and dexterity in the art, as well as to display them upon proper occasions, were accustomed to fight with bulls, attacking them with javelins, in order to kill them, and thereby prevent them from ravaging their fields. In this science of bull-hunting, it is supposed, they were expert, as well as in horsemanship, by the assistance of which they were enabled to attack and destroy these wild and dangerous animals. Pliny says, Julius Cæsar introduced these bull-fightings into Rome, and was the first who entertained the people with these spectacles ; nor is it improbable, that the celebrated *Spanish Bull-feasts*, as they are called, are derived from these sports of the Romans, as they took their rise from the Greeks. Be this as it may it is certain that the word Centaur, or to speak more properly Hippocentaur, owes its derivation in the Greek language to this custom of bull-wounding by men, who attacked them on horseback, the word Hippocentaur, signifying an *Horseman Bull-wounder*.

* Vid. Diod. Sicul.—Pliny—Palæphatus—Servius in Virg.

At the first appearance of these new horsemen, the people who saw them were greatly struck and amazed at the strangeness of their figures; and having, perhaps, but an imperfect view of them, and that under the influence of fear and wonder, might think them to be a new species of creatures, composed of two different natures, half-human, and half-brute.

This is at once the fabulous and real account of the fact. Ignorance, and its companion Credulity, might impose so much upon the minds of those who first saw these half-men, and half-horses, as to make them think they were a new species of creatures; as the Indians imagined the Spaniards to be, when they first beheld them mounted upon horses, and believed them to be deities. Poetry and fable adopted the opinion, and made a proper use of it; and whether we view it in a literal or figurative sense, we must confess the justness of the notion; but the fabulous explanation of it is so striking and beautiful, that it always has been received, and prevails at this day. The Centaur is the symbol of horsemanship, and explains its meaning as soon as it is beheld: for there is such an intelligence and harmony between the rider and the horse, that they may, almost in a literal sense, be said to be but one creature; the horse understanding the *Aids* of his rider, as if he was a part of himself, and the rider equally consulting the genius, powers, and temper of the horse, justifies the allegory; and may almost be said, in the
expressive

expressive words of Shakespear * to be “ incorpſed and deminatured with the brave beaſt.”

Having thus finiſhed this fabulous ſtory, or rather extracted as much truth from it as we could, we will, in the next place, preſent the reader with a more circumſtantial account of the particulars of Grecian horſemanſhip.

It is known, that in the infancy of moſt of the Grecian ſtates, the number of horſes was but ſmall, they being too expenſive to be kept by any who were not rich ; to encourage people, therefore, to increaſe the number, and keep them at their own coſt, an order of citizens was erected in Sparta and Athens, who were deemed the ſecond in rank in the commonwealth, and diſtinguiſhed by certain honours and privileges conferred upon them : in after-times Rome availed herſelf of this expedient, and formed her *Equites*, or knights, after this model.

The origin of horſemanſhip in this country, is aſcribed to various perſons, but can be fixed with certainty upon none ; and whoever was the firſt introducer of it, ſeems to have known but little of the art, and to have left it very imperfect, though, perhaps, in no worſe a ſtate, than other arts and ſciences were in at their beginning. It is probable to think that ſome time muſt have elapſed before the inſtrument called a *Bitt* was uſed for the governing of horſes, by

* Hamlet.

putting it into their mouths. By looking back into antiquity for the practices of past times, and the origin of many customs descended to us, we every where find the greatest plainness and simplicity in their first state; and the more ancient, the ruder and simpler they were. The stile of architecture, the fashion of the habits and dresses of early times, the methods of preparing food, and many articles beside, are convincing proofs of this assertion. By degrees light broke in, and men advanced progressively from one improvement to another. In discussing this subject, it is curious to observe, that in ancient Greece, many of the terms appropriated to navigation, were also used in horsemanship. The word *κελης*, or *keles*, which signifies a *runner*, served likewise, as Suidas says, to denote light sailing vessels, and swift horses. Homer calls ships, horses of the sea, and the pilot, the coachman, or driver of the vessel. Pindar calls a bridle an anchor; and in this sense Neptune may properly be called the inventor of the horse, which implied no more than a ship. These little observations, among many others which may be found in the Greek and Latin writers, are only offered to the reader, as an argument, that bits and bridles were used in the most distant ages, but at what exact period to fix their origin, or even to describe their shapes and proportion, is a task by no means easy to perform; inasmuch as that there is scarce any track left to follow, and where mention is made
of

of them, it is so perplexed and obscure, that silence itself could not have left us more in doubt. All the advances we can make in this difficult road, rather mislead, than conduct us to any knowledge that is clear and certain. It may, therefore, be the wiser and more modest part, to suppose that the people of the first ages of the world, prompted by their necessities, and acting from them alone, made no other use of the horse at first, than what might be for domestic purposes, teaching him to submit to carry men and burdens; and having reconciled and made him patient, they taught him by degrees to distinguish and obey the different sounds of the voice, as well as to be directed by the guidance of a switch or wand, which the rider carried in his hand,

It is, however, apparent that they made use of cords or thongs to stop and confine the horse in any place where they chose he should stay. These cords they fastened round the horse's neck, as may be seen in the figures (though of a much later date), carved upon Trajan's pillar at Rome. These ropes hanging down from the necks of the horses, are imagined to have suggested the first hint of traces for drawing machines. Strabo says, that the Moors, or Africans, used cords for bridles. It is probable to think, that after a time they might discover, that if a cord was put into the mouth, or at least over the nose, like our halters, which may be used both ways at the same time, it would be a more effectual method of guiding and controlling.

trolling the horse; and hence is derived the supposed origin of bridles; which, in after-ages, have been multiplied in such numbers, and under such a variety of shapes, increasing and improving, as men grew more skilful in riding, and applied it to sundry purposes. It is certain, that the ancient Greeks were acquainted with the use of spurs, as well as that they had a covering for their legs when on horseback, which answered the intention of our boots. Xenophon, in his treatise on horsemanship, mention both these appurtenances. Nevertheless no trace of the former remains upon any statue, or monument which have reached these times, and is an omission of the ancient sculptors not easily accounted for, unless we conclude with Montfaucon, that they did not think them worth their notice. That learned and accurate antiquary has preserved the figure of one, as well as of an ancient bitt, in his valuable collection. It does not appear, however, from this diligent enquirer, of what country his spur and bitt are the invention. Nor is it quite certain, that what he calls a bitt, is really one, and he leaves it to the reader to determine. It is of an uncouth form, and bears no resemblance to those which are still to be seen on Trajan's pillar, and elsewhere. It has neither branches nor curb, and may not improperly be called a *Snaffle*; the mouth-piece is ornamented at each end, with two bosses, representing an horse's head. Not but that there are some which appear to have branches; but curbs or chains under the chin are

no where to be seen. Xenophon, the oldest writer extant upon this subject, describes two sorts of bits, the one easy and smooth, the other sharp and more powerful *.

They likewise had a sort of bridle which came over the nose, like our cavezons, armed with teeth, and very severe in its effects †.

Whips were used by the Greeks, and were made of thongs of leather, or the bristles of hogs twisted together, and sometimes of the sinews of oxen. Saddles were unknown to ancient Greece. Instead of them certain cloths or housings were thrown upon the horse, and fastened by a girth, or surcingle. Upon these the rider sat. They were known by the general name of *Ephippia*; and the trappings or horse-furniture, known and used in every part of the modern world, may be supposed to owe their origin to them. They were composed of different materials, leather, cloth, and the skins of wild beasts, and sometimes adorned with gold, silver, and precious stones; the horses, besides these ornaments, being decked with *Bells*, rich *Collars*, and other devices.

As the invention of saddles was an advantage in riding, of which the Greeks were totally ignorant, so were they likewise of the use of stirrups; for want of which they were obliged to mount and dismount by vaulting, by the assistance of horse-blocks, or of other

* The reader will see a fuller account in the treatise at the end of this work.

† Vide Tidor. Hispal. et Scheffer, de re Vehicul.

people, as slaves or grooms, who lifted the rider upon the horse, and helped him to get down. Soldiers generally made use of their spears upon this occasion. Others of short ladders; others again had their horses taught to kneel, when the rider was to mount or get down. Besides these helps, piles of stones were erected in the public roads for the conveniency of passengers; and the officer, who had the superintendency of the highways, was obliged to see that they were furnished with them. These different expedients all seem to confess the ignorance of stirrups in the ancient world, and are arguments of force enough to induce us to believe, that they are a discovery of modern date. Eustathius speaks of them as instruments in which a man putting his foot, could mount his horse without farther assistance. Suidas and Plutarch seem to intimate the same thing*. To what other

* The Greek word *αναστολεις*, and the Latin term *Strator*, are supposed to signify in these languages *Stirrups*. But they must not be taken in a literal sense, but understood figuratively. In their literal signification they mean no more than any thing by which a man can be enabled to mount or dismount from his horse, as a ladder, chain, rope, step; or horse-block; or a man, as a servant, or groom, who assisted the rider to get up and down. Performing, therefore, one part of the office of stirrups, they were, in after-ages, called stirrups; but in the same sense as a man who lies upon the ground may call it his bed, and the heavens his canopy. Suidas gives this explanation. Pitiscus thinks it might have been a rope ladder, which was flung over the horse to enable the rider to mount, and then taken off (a method practised at this day); and that it was not till a long time after, that they.

other contrivance they alluded, if this should not be allowed, a more able and more fortunate enquirer may, perhaps, discover ; in the mean time it seems to be the more probable side of the question to conclude, that they were *not* known to the ancients. Hippocrates observes, that the Scythians, who were much on horseback, were troubled with defluxions and swellings in their legs, occasioned by their dependent posture, and the want of something to sustain their feet. Had stirrups been known, this inconvenience could not have been urged ; and this proof, joined to the foregoing arguments, seems to outweigh those which are brought to support the contrary opinion.

As the most meritorious part of the horse's character was his service in war ; the Greeks were very nice and scrupulous in this particular, and before any were admitted into their troops, strictly examined their qualities and dispositions ; rejecting those whose talents and properties did not come up to a certain degree of merit required of them. The method of trying their courage and temper, was by ringing a *Bell*, and making other loud and sudden noises ; and by their behaviour

they were fixed so as to support the rider's legs while the horse was in motion. This practice probably did not obtain till saddles were invented, to which they could be fastened with firmness and security. This explanation coincides with, and confirms the conjecture of Montfaucon.

Vide Hoffman. Lex. Art. Staffa.—Jo. Molinet. Itin. Neap.—Gorop. Bec. Gall. lib. ii. p. 49.—DuFresne in Glos. & Notis ad Cinn.—V. eundem Differt. ad Joinville.—Eustat. Odyssy, A. n. 155.—Sueton. in Calig.

under these circumstances, they judged of their tempers and characters. Such horses as were worn out, and unfit to serve in the troops, were cast and turned out, and, as a mark of dismissal, were branded in the jaw with the figure of a *Circle*, or *Wheel*. It was also usual with private people to mark their horses by burning into their flesh certain figures and marks, as letters of the alphabet, or the initial letters of names, denoting their breed and country, or to whom they belonged.

Thus Lucian mentions the practice of stamping horses with the figure of a *Centaur*; and *Bucephalus* is said to have been marked with the head of a *Bull*, whence he had his *name*. It is, however, more probable that this famous horse owes his appellation to the resemblance which his head really bore to that of a *Bull*, and not to the impression of one which was burnt into his flesh; and was a mark in no wise peculiar to him, but common to all horses, so that he could not have been particularly distinguished by it; and Aulus Gellius, lib. v. c. 2. expressly tells us that this was the fact, and that his head literally resembled in shape and figure that of a *Bull*, as the name implies, *Alexandri regis & capite & nomine Bucephalus fuit*; and horses of this kind are sometimes still to be found. The most frequent and principal marks, however, were the letters *sigma* and *kappa*; and the horses which bore them were termed *Καππατιαί* and *Σανφοραί*, the ancient Greeks calling the *sigma* *Σαν* or *Σαμ* *.

* Vide Sa'm. ad Solin. P. 891, 892.

Greece gave many appellations to her horsemen, distinguishing them by the particular sorts of armour which they wore, and by the manner of riding and fighting. The Ἀμφίπποι were such as had two horses assigned to one man, on which he rode by turns, vaulting from one upon the other, as the circumstances of battle required. Others there were who fought on horseback and on foot, like modern dragoons, and had servants attending to hold their horses, whenever they got down to fight. The κελῆς, or single horse, was used upon different occasions, but most frequently for the purpose of running in the public games, like our race-horses.

The Grecian horsemen always set off to the *left*, preferring that hand, as we do to the right; and were used in forming their horses, to work them in circles, in order to make them supple, and ready to turn to either.

The *Theffalian* horses, by the agreement of all writers, were the most famous of ancient Greece, and valued and admired not only by the inhabitants of that country, but by the most judicious and experienced persons of other nations. They were celebrated even to a proverb, which says, that among horses, the *Theffalian* breed was the noblest; as among women, the Lacedæmonian were the most beautiful.

Théocritus honours them with his praises, and says, that a cypress-tree in a garden, and a *Theffalian* horse drawing a chariot, are most pleasing objects, and superiorly

riorly graceful. Varro, in his account of fine breeds of horses, mentions these as the first and best. Strabo also records their merit.

The horses of *Mycenæ* were held in much esteem, and accounted more proper for shew and parade, from the pride and gracefulness of their carriage, than for swiftness, or great fatigue.

To *Mycenæ* we must add *Epirus*, a country much extolled for its breed of fleet and beautiful horses.

The *Lacedæmonians* are mentioned by *Pausanias*, as being remarkable for their love and knowledge of horses, and for having a distinguished breed expressly destined to contend in the Olympic course.

Argolis, a country in the *Peloponnesus*, was another part which must be remembered upon this occasion.

The horses of *Argos* are extolled by all antiquity.

Arcadia justly boasted her breed of horses, and had large and rich pastures for their nourishment.

Magnesia, a region of Macedonia, and bordering upon Thessaly, is commended for its horses, in which its inhabitants were very curious, and fought upon them with great address. Lucan and Oppian make mention of them.

The *Dalmatian* horses had likewise their share of praise.---Those of *Ionia* are celebrated by Oppian and Claudian.

The island *Scyros* produced these animals in great abundance, and furnished Greece with large supplies: nor was she less indebted to *Colophon*, whose horses she highly

highly esteemed, and which were remarkably excellent in war.

The *Attic* territories were not without their merit ; and *Elis* was eminently distinguished for the horses which she produced, so admired in the Olympic race.

The *Thracian* horses are commended, as well as many others of inferior note, whose character and fame are not considerable enough to entitle them to any particular notice.

It was customary with the Grecians to give particular names to their horses, as modern nations do at this day. Thus the horses of Achilles were called *Xanthus* and *Balius* ; that of *Adrastus*, *Arion* ; *Aura* was the name of the famous mare who won the prize, without her rider, at the Olympic games, and the property of *Phidolas* the Corinthian. Other names were Φοινίξ, a Phoenix, Κοραξ, a Crow, and so on thro' a variety of instances, as with us, too trifling to be enumerated.

They distinguished likewise a particular class of horses, by the name of *Lycospades*. These were such as when colts had been pursued and attacked in the mountains and forests by *Wolves*. They were highly prized, and believed to be endowed with great swiftness, if they had outrun and escaped from the pursuits of the wolves ; or if they had received any hurt or mark, the scar was thought honourable, and a proof of their courage in resisting and fighting with the wolves which had attacked them. Others interpret this appellation

pellation to have been given to certain horses, which, from the hardness of their mouths, and obstinacy of their tempers, could only be governed by the rigour of the bitt, called the *Wolf-bitt*.

The Grecians in many instances chose mares before horses. Ælian says, they thought them fitter for the course; and Virgil names only the mares of Epirus, as running in the Olympian race. Pliny says, they were swifter than horses. It has been already observed, that the Greeks were accustomed to mount and dismount, by vaulting and leaping from and upon the backs of their horses, as well as from one horse to another. These feats of activity seem to have been first practised in battle, and in those ages when saddles, and consequently stirrups, were unknown.

The utility of this method speaks for itself, for if one horse was tired, wounded, or killed, his rider had another ready for his service; two or three being led into the field, which were used as occasion required. These exercises, so seriously necessary in war, were, after a time, performed in the public games, and other occasional exhibitions, merely to shew the nimbleness and address of the horseman; and the modern art of vaulting, in all its variety of postures and methods, and which has *now* little more in view, than to display the activity of the performer, is, beyond doubt, derived from this ancient practice; as well as the whole *modern manege*, except which in some few refinements, calculated merely for grace and pleasure, is borrowed from the
different

different motions and evolutions performed by men and horses in battle. To this likewise we owe the solemnities and sports of *tilts*, *tournaments*, and *juſts*, invented as a *mock-war*, to fill up the lazy hours of peace, to inſpire and keep alive a martial ſpirit, to render the body active, robuſt, and expert in the feats of arms; and which, though conſecrated in latter days ſolely to pomp and gallantry, were anciently of more ſerious account, and the real diſcipline and exerciſe of war.

Hence the praifes, and hence the honours, which were always beſtowed upon thoſe who excelled in *horſemanſhip*, not as being ſkilled in a light and idle accompliſhment, but as poſſeſſing an art, which was of ſolid uſe, and indiſpenſably neceſſary in buſineſs of war: for as in ancient times the moſt important ſervice of the horſe was in the field, thoſe who broke and managed them were almoſt always men of military eminence; and the appellation of *horſeman*, or more ſimply and literally *horſe-breaker*, meant a *ſoldier* or *chief*, who fought on horſeback, in diſtinction to one who combated on foot; and the ſkill of managing horſes in its two branches of riding or driving them in chariots, was a qualification requiſite in a warrior. The epithet, therefore, of *horſe-breaker* was a title of praife and reſpect; as we learn from Homer, Virgil, and others, who add it to the names of their moſt illuſtrious heroes and chiefs, and confer diſtinguiſhed commendations upon thoſe who excelled in this art, ſo neceſſary and becoming in the profeſſion of arms; and

so proper and useful upon other occasions, that *Plutarch* declared to his countrymen, ‘it was as absurd
 ‘ and faulty in one who intended to ride, to be ignorant
 ‘ of it, as it would be in a person who did not under-
 ‘ stand music, to undertake to play upon the pipe.’

The next, and most remarkable period in the progress of our subject, is the institution of the *public games*, which were exhibited at stated seasons in different parts of Greece, with the utmost splendour and magnificence; insomuch that by the pomp with which they were celebrated, especially those of Olympia, one would almost think, that the safety of the states and the glory of the Grecian name depended upon them. The chronology of Greece was fixed, and the most memorable events were dated from their periodical celebrations. The performances exhibited were of several kinds, all designed and calculated to call forth the utmost exertion of the powers of the human body.

To make these games more solemn and awful, they were considered as acts of religion, and consecrated to different deities, as those of Olympia to *Jupiter*, and Pythia to *Apollo*. Policy likewise had no inconsiderable share in these solemnities, and under the cloak of religion advanced her own ends, by stirring up a spirit of emulation, and an ardent love of fame among the Grecian princes and chiefs, by the rewards and honours which were conferred upon the conquerors, in these trials of courage, skill, strength, and activity. Hence the youth of Greece acquired a martial genius, and
 became

became habituated to danger, pain, and fatigue ; their bodies at the same time being hardened by toil, and growing more strong, healthy, and alert. Nor must we forget the advantage which was hereby derived to that part of the sports, which *only* can be considered here, *equitation*, and the culture of horses.

From these public assemblies, and trials of merit, it is certain much good fruit must have been gathered ; for as Greece, in its early days, could boast no good horses, or very few, these horse-races (like our own at Newmarket) must naturally have inspired an emulation among the Greeks, to procure the finest horses, and have put them upon using every means which could improve the art of riding, and the qualities of the animal upon which it was to be exercised.

It having been already said that it is foreign to our purpose to consider the other exercises which were performed in these games, and were called *Gymnastic*, because the men who contended in them were *naked* ; I shall return directly to my subject ; and lay before the reader the particulars which remain concerning it.

It appears from the chronology of the Olympic games, that chariot races were not introduced till the 25th Olympiad, nor horse-races till the 23d. It is a question very natural to be asked, how it happened that such a space of time elapsed, before these games were graced with the labours of the horse ? It is most probable, that it was owing to the scarcity of horses in Greece, at those times, and the large expences incum-

bent upon those who undertook to breed and manage them ; for it is certain, from the concurrent accounts of many writers, that the Grecians were so ill furnished with these animals, that in the several wars in which they were engaged from time to time, they could not muster a sufficient number, although they were so useful and necessary. At length, however, things grew better; laws were made, and rewards given to encourage the breeding, and managing of them ; for which last purpose, skilful people, who professed the art of riding, undertook to instruct the youth, especially such of them as were to serve in war, in the science of horsemanship *. Besides this, the privileges and honours which were conferred upon those who gained the prize in the Olympic Games, must have contributed greatly to promote this end ; and so great was the zeal, and even justice of the Greeks upon these occasions, that even the horses were not forgot, but, when victorious, were crowned amidst the shouts and applauses of the multitude †.

Nevertheless, however exact and zealous the Grecians might have been, and notwithstanding the pomp and magnificence of these games, the ceremonies of religion observed at their celebration, and the veneration in which they were held by all Greece, several particulars are wanting, which, had they been trans-

* Hesych. and Xenophon.

† West's Dissertat. on the Olympic Games. Plut. Sym. lib. 2. Pausan. lib. 6.

mitted to posterity, would have given a more certain account of many articles relative to these famous exercises, and have enabled the reader to form a surer opinion concerning them.

The piece of ground on which the chariot and horse-races were performed (for the same spot served for both) was called the *Hippodrome*. The Olympian Hippodrome, or horse-course, was a space of ground of six hundred paces long, surrounded with a wall, situated near the city *Elis*, and on the banks of the river *Alpheus*. It was uneven, and in some degree irregular, owing to the situation; in one part was an hill of a moderate height, and the circuit was adorned with temples, altars, and other embellishments.

This *stadium*, or race-ground, consisted of two parts; the first resembled in shape the *pro*w of a ship, and was called the *barrier*. In this place, were the stands for the horses and chariots, and here they were matched and prepared for the course. The next partition was the *lists*, or the spot on which the races were to be run. At the end of the course stood a pillar, which was the goal, round which the candidates were obliged to turn, in order to come back to the place where they had set out; and that rider or driver, who could make the narrowest turn, and approach nearest to it, every thing else being equal, had the fairest chance of surpassing his rivals. In doing this, the skill of the men, and the suppleness and obedience of the horses, were put to the severest proofs; inasmuch as that there
was

was much danger in the performance, especially in the chariot-race, where it sometimes happened, that they were forced upon it, and broken to pieces, at the manifest risque of limbs and life. To this, it is very well known, Horace alludes in his expression, *Meta fervidis evitata rotis*; it being necessary that the adventurers should go as close as possible to the goal, to prevent any loss of ground or time, and yet to take care not to strike against it, for fear of receiving an injury.

Beyond this goal another difficulty was to be encountered. This was a figure, by which the horses were to pass, placed on purpose to alarm and frighten them, as the name imports, being called *Taraxippus*, or the terrifier of horses.

The shape and form of this strange deity (for so he was called) is not described, but he certainly answered the end for which he was designed; it frequently happening, that the horses were so scared and alarmed at his appearance, as to run away with the utmost violence, and expose their riders, or drivers lives, to the most imminent dangers. Many conjectures have been formed concerning this strange deity, and the means which he used to frighten the horses in so extraordinary a manner; but the most probable conclusion will be, perhaps, to suppose, that some tricks and artifices were practised under the disguise of this figure; either with a design to render the victory more honourable, in proportion to its being more difficult to
be

be gained, or else (which was a better design, and a sounder way of reasoning) that this *horse-frightening* deity was placed in the course, as a *touchstone*, to try and prove the resolution and temper of the horses; and to oblige the candidates to bring none into the field, but such as by exercise and discipline were so assured and steady, as not to let their obedience be shaken upon the most trying occasions.

On each side of the course, from one end to the other, the spectators were placed; the most advantageous stations being reserved for the *judges* of the games, and other distinguished persons; the rest standing where they could, it being impossible to assign particular places for the multitude which always attended these solemn and magnificent diversions. Again, in that part where the horses stood which were to run for the prize, a long *cable* was drawn from one end to the other, and served the purpose of a barrier; about the middle of the prow above-mentioned, an altar was erected, upon which stood a brazen *eagle*, with outstretched wings, and the figure of a brazen *dolphin* was likewise placed at the entrance of it. This last was so contrived, by the powers of mechanism, that when the president of the races thought proper to put it in motion, it would ascend at once to such an height, as to be visible to all the spectators. This eagle was dedicated to Jupiter, the patron god of the Olympic games, as the dolphin was sacred to Neptune, the supposed creator of the horse. The moment the eagle
sprang

sprang into the air, the dolphin sunk under ground : upon this signal, the *cable* * was removed, and the horses advanced from their stands, which were distributed by lot, into the course, where they stood ready to start : but in what order and arrangement, whether in a line, or one behind another, is a question which has often been discussed, but is hitherto undecided. Nor is it known what laws were to be observed by the horses which entered to run, or whether they were confined to any fixed number ; but it appears that they were divided into two classes, of full-aged and under-aged horses ; and that horses and mares were allowed to contend for the prize. There was likewise a race, called *Calpe*, in which *mares* alone were permitted to run ; and with whose riders it was customary to leap from their backs towards the end of the course, and keeping the bridle in their hand, to run along with them, and so finish the career.

There was also another sort of riders, called *Anabataæ*, who resembled these horsemen of the *Calpe* in most particulars, but were distinguished from them in one instance, being obliged by law always to ride *horses*.

* In the races at present performed in Italy, the signal for the horses to start, is given by removing a rope from before the horses—the custom being derived from this method of the Greeks ; especially, as it known, that the Olympic Games were celebrated in Sicily (called *Magna Græcia*), in the same manner, and with all the circumstances, as in ancient Greece.

The

The signal for starting was probably the same as in the chariot-races, and was given by the sounding of a trumpet. The space of ground round which the horses were to run, and the number of times which they were required to run round it, will make their *course*, or *beat*, to amount to about four miles, or somewhat more.

Although the candidate-horses were ranged into classes of *full* and *under-aged*, yet it is not known, what was the precise term which qualified them to be rated as full or under-aged. Neither can it be ascertained how many were permitted to run at the same time, at what size they were required to be, or of what weight the jockeys or riders. Of these particulars the reader cannot be informed; but as the riders were obliged to undergo preparatory trials for the space of thirty days, it must be concluded, that there were certain laws and conditions appointed by the judges, to which they were obliged to submit.

This is the sum of what is recorded concerning the celebrated races of ancient Greece, as far as my subject leads me to consider them: in doing which, I have confined myself to those of Olympia only, without even casting a glance upon any other, looking upon them as comprehended in the general view, under which the Olympian are presented; which, as Pindar says, were as much superiour to the rest which Greece exhibited, as water is among the elements, or gold compared with other metals.

And now leaving Greece, and her horses, it may be time to turn our eyes to her admirer and imitator, Rome.

It is very well known, that the Romans were indebted to Greece for many of the refined arts, and useful improvements of life. Among these horsemanship, perhaps, was not the least considerable, and was received and adopted by the Romans with such eagerness, and cultivated with such diligence and zeal, that they soon were able to excel their masters.

Romulus very early instituted his order of *equites*, or horsemen, as *Athens* and *Sparta* had done before, on purpose to encourage the practice of riding, and engage his new subjects to keep horses at their own expence, which, in those times, were so costly, that the rich alone were equal to the charge of maintaining them.

The *Certamina Equestris*, or horse and chariot races of the *Circus*, began very early in Rome, and were formed upon the model of the *Olympic* races; like them they were deemed sacred sports, performed as acts of religion, and dedicated to particular deities, of whose attributes they were a mystical representation. And here it must be acknowledged, that although the Romans did not use chariots in battle, it is certain, that in the *Circus* they preferred them to the races performed by single horses.

That horse was called by the Romans *Singularis*, or *Single*, upon which a man rode without a saddle, using
I
only

only a cloth, like the Greeks, fastened with a *surcingle*, or else sitting upon the bare back.

Occasionally too the riders were tied and bound to their horses by these *girths*, that they might sit with greater firmness and security; but the practice was imprudent and dangerous, as they were, by this means, exposed to be dragged, and torn by the horse, in case they were unseated, like the warrior described by *Silius Italicus* *.

————— *Rapiturque pavore*

Tractus equi, vinctis connexa ad cingula membris †.

Lock-saddles, now but little used, are liable to the same objection.

Whenever an inferior person on *horseback* met his superior, or a magistrate, or any one of distinguished rank and character, the form of paying his civilities, and testifying respect, was by descending from his horse, uncovering his head, and retiring on one side of the road. This ceremony, *Seneca* ‡ says, he always observed, whenever he met a consul or prætor; to whom these honours were due. *Apuleius* mentions the same manner of salutation; and says, that when any one happened to be on horseback, and met any eminent man, who was entitled to particular notice and regard, the horseman, although in haste, and going very fast, would immediately stop, alight, and changing the wand or

* Lib. 4. Punicior.

† Florid. lib. 3.

‡ Epist. 65.

switch with which he rode, from his right hand to his left, would advance, and make his salutation with his right. To a certain degree, and upon particular occasions, this ceremony is observed among the moderns.

Whoever knows the method of treating horses after severe labour, will be sensible that it is the same with that which was practised by the Romans. Apuleius * informs us, that when he perceived that his horse grew tired upon his journey, he wiped off the sweat, rubbed his head, took off the bridle, stroaked and pulled his ears, and gently led him along, with his head hanging down, and at liberty, allowing him to crop the grass as he went, to soothe and refresh him, hoping, at the same time, by these indulgencies, to engage him to stale.

Straw was the material commonly used for litter; when that failed, leaves (chiefly those of the holmtree) supplied its place, both for horses, and other cattle.

The food generally given to horses, both by the Greeks and Romans, when they were turned into the fields, was grass, clover, trefoil, and other herbs of the grass-kind. In the stable they were fed with hay, barley, oats, wheat, and straw. Pliny † extols the virtues of the *Cytisus*; and says, that horses love it so extremely as to prefer it to barley.

This author, and Strabo, recommend likewise the herb *Medica* (or the three-leaved grass of Spain), as a

* Aur. Afri. lib. i.

† Lib. xiii. c. 24.

most excellent food. *Columella* says it will bear mowing four, if not six times in the year; and that nothing is more efficacious to restore lean and weak horses to plumpness and vigour. There are doubts, however, what the herb is, which was anciently called *Medica*, a name given to it from its originally growing in *Media*. *Nemesian* recommends straw and barley as very nourishing diet; and it certainly conduces very much to keep horses in health, spirits, and wind, and in a state of body fit for any kind of labour, as it supports and strengthens, without rendering the animal heavy and corpulent. *Eumenes*, as we learn from Plutarch, who wrote his life, being besieged, and not having room to exercise his horses, fed them with boiled barley, as being more easy of digestion. The ancients likewise, on certain occasions, gave their horses wine to drink, to animate and refresh them. Thus *Homer* makes *Andromache* give wine to *Hector's* war-horses, or, as some commentators render it, wheat steeped in wine. It is no uncommon thing with us to give wine and beer to our horses, in case of sickness, or where any extraordinary exertion of fatigue is required.

The cloths, or housings, used by the Roman horsemen are still to be seen upon Trajan's pillar, and many other monuments of Roman antiquity. *Stirrups* were unknown, and the Roman horsemen were therefore obliged to mount their horses, and get down, by vaulting, by the help of horseblocks, or of a groom called *Strator*.

The

The origin of *Saddles* is not exactly known : some writers among the moderns, attribute their invention to the *Salii*, a people among the ancient *Franks* ; and hence they fetch the Latin word *Sella*, a faddle. This assertion, however, can amount to nothing more than a conjecture, because the word *Sella* signifies, in general, any thing upon which a man may sit, a chair, stool, or bench ; and under this denomination, a thing called a *Saddle*, may be comprehended, but the term could not alone be expressive of what we call a *Saddle*. The usage and practice, however, of latter ages have confined it to that signification, although the thing meant by it was unknown to the Romans, in whose language the word was always understood in a general sense.

The first time we hear of saddles, is in the year of Christ 340, when *Constantius* endeavouring to deprive his brother *Constantine* of the empire, opposed his army, and entering the squadron where *Constantine* was, attacked, and unhorfed, by throwing him out of the faddle, as we learn from the historian *Zonaras*.

The emperors which succeeded made many regulations concerning horses, and occasionally take notice of faddles.

There is a rescript in the Theodosian Code, given by the emperors *Valentinian*, *Theodosius*, and *Arcadius*, which prescribes the exact weight of a faddle, confining it to sixty pounds, including the bridle ; and ordaining that the cloak-bag with which people travelled, should weigh

weigh no more than thirty-five pounds ; the cloak-bag be forfeited, and the saddle broke in pieces, in case of disobedience. The old Romans being ignorant of saddles, were likewise unacquainted with stirrups, and like the Greeks obliged to ride without the ease and conveniency which they could have afforded. What Hippocrates observed of the Scythians, Galen found to be true in the Roman cavalry, who, he says, were subject to pains and defluxions in their hips and legs, from their dependent posture, and the want of a support when on horseback. It is, therefore, to be concluded, and with great appearance of truth, that this contrivance for easing and supporting the rider's legs, was not the portion of the ancient horsemen ; no mention being made of stirrups in any ancient Greek or Latin author, no figure of them to be seen in any statue or monument, nor any word expressive of them to be met with in classical antiquity.

The silence, therefore, of all the writers, and the want of other proofs, leave us no room to form any other conclusion, than that they are modern invention. The Romans, having no better assistance, copied the Grecian manner of getting upon their horses ; they vaulted, or employed horseblocks, and the assistance of another person, after the *Persian* and *Grecian* methods, as *Julius Pollux*, *Volaterannus*, and *Vegetius* testify.

The first says, that when a man is to mount, or descend from his horse, he should lead him to a bank, or elevated ground, that he may execute his design
with

with greater ease; and that the horse should be taught to approach the mounting-place, readily, and without fear. *Vegetius* informs us, that wooden horses were made use of for the purpose of learning to vault, which were placed in the open air in summer, and in houses in the winter season. Upon these the young Romans made their essays, and the art is taught at this day in the same manner.

They at first endeavoured to leap upon these wooden horses without armour; and when they grew stronger, and more skilful, completely armed.

The horseblocks which they used, were composed of stone, or wood; and were in great abundance upon all the roads; the Roman people, according to *Plutarch*, being under much obligation to *Gracchus*, who caused these conveniencies to be placed at proper distances for the use of travellers. *Porchachi**, in his *Funerali Antichi*, has preserved an inscription, in which one of these horseblocks (*suppedaneum*) is jestingly dedicated by *Crassus* to his mule, and was erected in the road from *Tivoli* to *Rome*.

Dis pedib. Saxum.

Ciuciæ dorsiferæ & cluniferæ

Ut insultare & desultare commodetur,

Pub. Crassus mulæ suæ Crassæ bene ferenti

Suppedaneum hoc cum risu pos.

Vixit annos XI.

* Page 14.

It

It is impossible to translate this inscription so as to make it intelligible to the English reader; to those who are acquainted with the language in which it is written, I will, with all deference, submit a conjecture, which may attempt to give it some meaning. It seems to be ludicrous, and designed, perhaps, as a parody upon the known form and stile of lapidary inscriptions. *Dis ped.* is for *Dis pedibus*, and is opposed to *Dis manibus*, allowing the pun between *manes* and *manus*. *Saxum* is contrasted to *sacrum*, the usual word in epitaphs. *Benefèrenti* is used instead of *benemerenti*, a word frequent in monumental formularies; and the *cum risu* seems to justify the construction, and confess that the inscriber was burlesquing, and in joke.

Menage, however, notwithstanding what has been advanced, trusting to *Vossius*, reports, that St. *Jerom* is the first author who makes mention of stirrups, and quotes his very words upon the occasion. He says, "that at the time of his receiving certain letters, he was mounting his horse, and had his foot in the stirrup (*bistapia*)."
This passage, however, is not to be found in his epistles; and if it were there, it would prove nothing, because St. *Jerom* lived at a time when stirrups are supposed to have been invented, and after the use of saddles. *Montfaucon* denies the reality of this passage, as well as the following inscription, which recounts the death of a person, whose foot being entangled in the stirrup, as he was dismounting, was dragged by his horse, and killed upon the spot. For

the singularity of the thoughts, and turn of the expression, I venture to insert it, with an attempt of a version of it, for the English reader.

Vetus inscriptio Romæ.

D. M.

*Quisquis lecturus accedis, cave si amas,
Et si non amas, pensacula. Miser qui sine amore
Vivit, dulce exit nihil. Ast ego tam
Dulce anbelans, me incaute,
Perdidi, & amor fuit. Equo dum
Aspectui Durmioniæ formosissimæ puellæ
Virgunculæ, summa cum polvoris placere
Cuperem, casu desiliens, pes hæsit stapiæ,
Tractus interii : in rem tuam mature, propera.
Vale.*

If love's sweet passion ever touch'd your heart,
Or if your bosom never felt his dart ;
Whoe'er thou art, approach ; behold this tomb !
And heedful read a lover's hapless doom !
Unconscious of love's joys, the wretch who lives,
No pleasure ever knows, no pleasure gives :
Love is the life of life—yet from it flow
Various disasters, and a world of woe.
By love I perish'd ; from the bounding horse,
When I had call'd forth all his active force,
In fondest hopes to please a beauteous maid,
Whose charms inspir'd the feats which she survey'd,
My

My foot, dismounting, in the stirrup hung,
 And the wild steed his master dragg'd along;
 All torn and mangled I resign'd my breath,
 And lost my passion in untimely death:
 Go then! by my misfortune taught, be wise!
 And know from love what mighty mischiefs rise.

After all, it seems most reasonable to conclude, from the mention of stirrups already reported to have been made by St. Jerom, as well as from what is said concerning them in the inscription above-cited, that these authorities, instead of proving their antiquity, evince them to be inventions purely modern; and farther, that the inscription above-named must, for that very reason, be modern likewise. The learned and accurate explainer of antiquities, Montfaucon, after testifying his surprize, that the ancients should have been entirely ignorant of this instrument, so useful in itself, and so easy of invention, flatters himself at last with being able to assign a reason for it. He says, that as long as saddles were unknown, so long were men unacquainted with the use of stirrups. For, says he, while cloths and housings only were laid upon the horses backs, on which the riders were to sit, stirrups could not have been used, because they could not have been fastened with the same security as upon a saddle. This assertion is plausible, but not conclusive; for although the stirrups being flung over, or fastened to a cloth, could not have enabled the rider to mount or

dismount, yet by the assistance of a second person, who might hold the stirrup on the opposite side, the feat might have been performed; and for the purpose of supporting and relieving the legs, they would have been as effectual as they are at present.

The more natural and modest solution seems, therefore, to be this:—that in this instance, as in many others, it should be remembered, that the progress of human genius and invention is uncertain and slow, depending frequently upon accidental causes. That time alone ripens, and brings things to perfection; that improvement follows improvement, and the arts advance gradually;

—————*Ad summum donec venere cacumen.*

Lucret.

The horse destined to carry a man in the races of the *Circus*, as well as upon other occasions, was called *Celes*, from the Greek word *κελης*; and *Singularis* and *Solitarius*, so denominated because he went alone, in contradistinction to those which drew chariots, or other machines, and were yoked together in different numbers, as two, three, four, and sometimes more. In latter times, after the discovery of saddles, he was also called *Sellarius*.

Their chief employment was to run at the full exertion of their speed in the *Circus* (as our race horses do now), against their antagonists. Their riders frequently mounted them bare-backed, and performed
extra-

extraordinary feats of agility * upon them : such as standing upright, springing upon them at once, laying down along his back, picking up things from the ground in full speed, and leaping from one horse to another, whence they were distinguished by the title of *Desultores*; or Leapers. Suetonius says, that in the time of Julius Cæsar, who was an expert and distinguished horseman, the youths of the noblest families used to ride in this manner; and so fond were the Romans of riding, that to be ignorant of it was a proverbial reproach, and reflected as much disgrace, as not to be able to write or read †.

Upon certain occasions, and especially in the races of the Circus, they preferred, like the Scythians and Greeks, mares to horses, judging them to be fleetest, and more fit to endure violence and fatigue. Ælian, Pliny, Horace, and Virgil, celebrate the speed and abilities of the mare, as being esteemed superior to those of the horse. The last of these authors speaks of them as being more esteemed than horses in the Olympic race. The reason which is assigned for this preference, has already been mentioned; but without entering into any discussion concerning it, it is but justice to the female sex, to acknowledge, that it is at least in all particulars equal to the male; and that in

* Vid. Sil. Ital. lib. 16.—Manilius, lib. 4.—Procop. Gothicis, lib. 8. Agathias, lib. 32.—Firmicus, lib. 8.

† Neque equitare, nec literas scire.

the article of breeding it ought to be preferred. Virgil *, not less a philosopher, than poet, advises breeders to be scrupulously nice in the choice of the mare, inasmuch as that she is far more important, and their hopes must more immediately depend upon her. The breeders of mules, knowing the superiority of the female, always chuse that the nobler animal should be of that sex, and therefore make the ass the stallion; for a creature begot by an horse upon a she-ass, is a viler animal than the mule, which is the offspring of a mare by an ass; and the intimacy and union between the mother and its young in all animals, both during gestation, and for a long time after the birth, is so close and strict, that it must be supposed to inherit, in the fullest manner, every quality and every property of the body whence it proceeds.

We are told by Pliny, that the Romans used to geld their horses, especially those which they employed upon common and domestic occasions. They likewise ranged them into different classes, and distinguished them by denominations expressive of their various qualities and characters. *Itinerarii* were the horses upon which they travelled, *Sarcinarii* those which carried burdens, *Tolutarii* and *Gradarii* horses whose paces had been formed and improved by art, particularly *amblers*, *Venedi* hunters, *Celes*, or the race-horse, and *Cantherii*, which was a general name for an horse used upon many

* ————— *Corpora præcipue matrum legat.*

Georg. 3.

different

different occasions, but always understood to mean a *gelding*.

The etymology of this word is somewhat particular, and various, but unsatisfactory conjectures have been formed concerning it. The best explanation seems to be that which derives it from the Greek word *κανθελιον*, *canthelion*, which by no unusual change of one letter for another, may be made *cantherion*; which word, in the original sense, signifies a pack-saddle; and it being usual to castrate the *Cantherii*, or *Pack-horses*, to make them gentle and quiet, it became a custom to call all castrated horses *Cantherii*, though appointed to other services than to carry packs or burdens.

In process of time, people who, for sundry reasons, rode on horseback, began to prefer these *Cantherii*, or geldings, for their calmness of temper, to other horses; and the slow gallop, which we call a *Canter*, being a soft and easy pace in which most people delight, it may not, perhaps, be deemed too bold a conjecture, to suppose that our word *canter*, expressive of that pace, may owe its derivation to the Latin term, *Cantherius*, the appellation of the horse, which usually performed it*.

* Dr. Johnson, in his dictionary, calls this pace the *Canterbury* gallop, which he defines to be the *hard* gallop of an *ambling* horse, commonly called a *canter*; and probably derived from the monks riding to *Canterbury* on *easy ambling* horses. How just the derivation of the word may be, I will not presume to decide; but the definition must certainly puzzle all who are *horsemen*, and all who are *not*.

The *Bitts* and *Bridles* of the Romans seem chiefly to have consisted of two sorts, the *rough* and the *smooth*.

The rough sort was called *lupus*, or *lupatum*, or the *wolf-bitt*. It was borrowed from the Greeks, who called it by the same name; it was made in imitation of the teeth of a wolf, the mouth-piece having little sharp points of iron upon it, ranged like teeth in the jaw of this animal. This bitt was harsh and severe, calculated for hard mouths, and stubborn and impetuous tempers. The other, called the smooth, had its mouth-piece, or cannon, quite even, was gentle in its effects, and served for little more than to guide the horse. Neither of these bitts had a curb or chain under the chin of the horse, some, however, upon Trajan's pillar have branches, others are without any, and differ very little from the *Snaffle* now in use, which seems to be copied from them, excepting that they are thicker and more clumsy, like the snaffles used for colts, called Mouthing-bitts.

Whips were in common use; they sometimes had an iron point, or spur, inserted in the handle-end. This sort of whip was called *scorpio*, from the resemblance it bore to the sting which is in the tail of the scorpion, and was very severe *.

Spurs were familiar, the mention of them occurs so often in the Roman authors, that it would be pedantry to cite them.

* *Scorpiones, genus acutissimorum flagellorum.*

Barth. Adv. p. 2272.

This renowned people employed for their use and pleasure the horses of every country, whose merit and qualities entitled them to their notice. Whatever Greece admired and approved, was cherished and esteemed by them; who added the horses of foreign countries, to the breeds of their own, which in many parts produced excellent, and which experience and judgment taught them to value.

The *Etrurian*, or Tuscan breed is praised by *Oppian*. *Volaterannus* says they were good in war, and celebrates those of the islands of *Sardinia* and *Corfica*, which were active and bold, but apt to be unquiet and impatient. The Venetian territories produced a noble and much admired breed. Strabo says, that Dionysius, tyrant of Sicily, established a stud in them, whence he drew his supplies for the public games, and that the fame of this stud was very great, and supported itself for a long time *.

Agragas, a town of Sicily, otherwise called *Agrigentum*, is highly extolled by *Pindar*, and *Silius Italicus*, for its horses; and Sicily was always famous upon this account.

Calpe is another place, whose horses were prized by the Romans. It is an hill in the farthest part of Spain, by the streights of Gibraltar, over against *Abyla* on the Barbary side. Under this hill was once an ancient city, called *Tartessus*, near the present city of *Cadiz*, which is

* Lib. 5.

much commended for its race of horses. *Asturia*, *Gallicia*, and *Andalusia*, then called *Bætica*, were known to produce the finest of their kind. The *Asturian* and *Gallician* horses are described by Pliny to have been of a middling size (like the present *Gennets*) and remarkable for the openness of their paces, their pliancy of limb, and the time and exactness with which they dealt their feet, and regulated their motion, so, as it were, to count their steps. Pliny calls them *Thieldones*, which word is explained to mean the same as if he had called them *tellers* or *numberers* of their steps. Martial describes this distinct and bold action with great propriety, when, speaking of a Spanish horse, he says,

*Hic brevis ad numerum rapidos qui colligit ungues,
Venit ab auriferis gentibus Astur. equus.*

This little horse, which moves his feet in time,
Comes from Asturia's gold-producing clime.

Claudian also celebrates this country for breeding numbers of fine and beautiful horses :

Dives equis, frugum facilis, pretiosa metallis.

De Laudibus Seren. Reg.

Horses who had this high action, were also called *Tolutarii*; derived from the word *tollo*, to lift up; because they lifted their feet considerably above the ground.

Strabo,

Strabo, Nemesianus, Justin, Vegetius, and many other writers of past times, celebrate the merit of the Spanish horses ; and modern times have seconded them in all their commendations. Vegetius ranks them equally, or next in value to the Cappadocian, and says, that the African mixed with the Spanish blood, produces most active and fleet horses, and the fittest for the saddle. According to Strabo, they excel all others in speed and nimbleness. Oppian says, that they were swifter than the Parthians ; and after comparing them in this respect to hawks and eagles, affirms that they might vie with the winds in swiftness. Justin, guarded with the sobriety and discretion of an historian, bestows upon them equal, if not superior commendation ; and says, that they and the Lusitanian or Portugal horses, were endowed with such swiftness, that they might justly be said to be born of the winds ; in this manner naturally and properly explaining the fiction of the poets and fabulists, who reported, that the mares of this country were wont to conceive by the south wind, without the assistance of an horse. In short, the character given of these horses by various writers stands justified by the unanimous consent of all antiquity, and distinguishes them for their beauty, speed, courage, and generosity, in so eminent a degree, as to stamp them for the best and most accomplished of their kind. Succeeding times have confirmed their character, and they stand *now*, as of old, most valued, and most admired.

The horses of Gaul were also used by the Romans, who held them in considerable esteem, as appears from many passages of ancient authors. Horace makes mention of them, and Lucan particularly celebrates the Sequani, or Burgundians, for their skill in riding, and the suppleness of their horses.

Optima gens flexis in gyrum Sequana frænis.

The Sequani the wheeling horse who guide.

Rowe.

The German horses also were well known to them; they are mentioned by Cæsar * and Tacitus, but by the latter not much to their credit.

Cæsar speaks of the *Suevi*, an ancient, great, and warlike people of Germany, as having had their horses so trained and disciplined, that when their riders dismounted in battle to fight on foot, they would never stir from the spot where they were left, but wait with the greatest constancy and patience their master's return *.

Contrary to the practice of latter times, and contrary to the rules of art (founded upon the truth of nature) these people were fond of making their horses *amble*, and taught them to go in this pace by the help of cords, tied to their legs, which controlled their steps, so as to make them move the two legs of the same side at once, and then follow with the other two, which two motions constituted the amble.

* Cæs. Comment, lib. 4.

This we learn from Pliny, who wrote a treatise on the art of riding, which is now lost. There were likewise *Equisones*, or professed riding-masters, among them who disciplined horses, and taught the art of riding. Varro mentions the same thing, and says, that an horse destined to the saddle, is sent to a master, who is to teach him to deal his feet loftily, and form his paces—*traditur magistro, ut equis doceat tolutim*.

It was usual with those, who valued themselves upon their skill in riding, and had won a prize in the races of the Circus, or elsewhere, to change horses with their vanquished antagonists, and start again, purely to shew that the victory was not to be ascribed to the horses only. *Homer* and *Plutarch* speak of this custom, as well as other writers.

This people (as well as the Greeks) were very exact in cleaning and dressing their horses.

For this purpose, and to remove the sweat, they made use of a piece of wood, formed to the shape of a *Sword*, and known to us under the name of a *Scraper*; and, instead of a *Curry-comb*, they put a covering upon their hands, of a rough grain, and composed of the bark of the palm-tree, with this they rubbed the coats of their horses, to give them a polish, and make them sleek and shining. They were likewise very careful of the *Foretop*, *Mane*, and *Tail*, frequently washing and cleaning them, and occasionally applying oil, to nourish the hair and give it a gloss. After labour and fatigue, it was customary to lead the horses to
ponds

ponds and rivers, where they were bathed and washed, particularly the legs ; and so high and just an opinion prevailed of the benefit resulting from the frequent cleaning and dressing an horse, that *Columella* asserts, that it is more advantageous and wholesome for an horse to be well rubbed down, than to have a large allowance of food, and that without proper dressing he cannot thrive and be healthy.

In managing horses, if nature had not furnished them with a proud and lofty action, they used to tie rollers of wood and weights to their pastern joints, to compel them to lift their feet. This they particularly required in the amble, to make their horses go gracefully, safely, and with ease to the rider ; preferring this pace to the trot, which, from the violence, and hardness of the motion, was disagreeable.

There are still existing some famous statues of horses in the action of the amble. The horses of Castor and Pollux, in the Capitol, at Rome, the four horses of Bronze in the portico of St. Mark at Venice, and the horse of Balbus, at Portici, are all in the same attitude. Some horses are also to be seen in the same position of a more modern date, whose statues were made when the arts began to revive ; such are the two equestrian figures at Florence.

All these are vouchers, which prove the fondness which the Romans (while they knew no better) had for the pace called by them the *ambulatura*, and with us the *amble*. Notwithstanding, however, that this pace had
so

so much merit with those who loved their ease, yet, if we may judge from the same sort of witnesses, the ancient equestrian statues, some of them will convince us, by the attitude in which the horses are placed, that the trot was not wholly disregarded. The statue of Marcus Aurelius in bronze, a bas relief of the same emperor, and the horses of Titus upon the arch which bears his name, are all represented in the action of the trot. These are the remarks of the late learned Abbe Winkelman: he says, “that notwithstanding the
 “authorities above cited of statues of horses in the
 “action of the amble, that it was a manner of going
 “which the ancients did permit, and opposes to them
 “several horses represented in the trot.” In doing this, however, he only confronts statue with statue, and the scales hang even. Besides, as a French author observes, the ancient statues are not always to be trusted; and the artists were so ignorant and inaccurate in the figures which they made of horses, that they frequently deformed and misrepresented nature, and violated all the rules of art. Nor is it impossible that their contemporary horsemen were better skilled; and indeed it cannot be supposed that they were, when they permitted to send forth such uncouth and gross representations of horses, as antiquity in many instances furnishes us with, in which all the fair proportions of nature, the elegancies of form, and what the French call *belle nature* are often sacrificed to whim, conceit, and ignorance.

With

With respect, however, to the two paces, the amble and the trot, it is to be presumed, that the statuaries might not know the difference, but copied what they saw, and did as they were directed; from the evidences of whose works it clearly appears that both the paces were used; but it is plain from passages in many authors, that the amble, or *ambulatura*, as it is called by Vegetius, was the admired pace; and that much skill and labour were employed to render the horses perfect in it. After-ages continued the practice; and modern horsemanship, for some centuries, blindly trod in the same path: all the writings and treatises of those times, containing rules and directions for teaching by various methods this faulty and imperfect pace. Light at last broke in, and good sense, and knowledge, founded upon experience, have concurred to banish it with contempt from the manege; where the trot is now considered and acknowledged as the only pace which can enable a four-footed animal to support and balance himself with firmness and ease, as the laws of mechanism require.

Nevertheless it is evident upon the whole, that, notwithstanding the truth and soundness of this doctrine, the Romans were either ignorant of the merit of the trot, or disliked it so much, as to distinguish it by appellations very expressive of their sentiments concerning it. They called a trotting horse, from the roughness of the pace, *Succussator*, or *Shaker*, as we ironically name hard trotters, *Bone-setters*. *Tortores*, *Torturers*,

turers, was another synonymous term with which they were honoured; whence some etymologists imagine the Italian words *Tortori* or *Trottoni* corruptedly come, and from them the French and English term *trot*. But it seems to be more lawfully descended from the Italian word *Travatto*, by contraction, *Tratto*, which signifies *cross-wise*, by which motion of the legs, the trot is performed. To these we may add the epithet *Cruciator*, or *Tormenter*, a title as expressive as either of the former, for the Romans were very exact and curious in the names which they assigned to the different horses in use among them.

Guttonarii and *Colatorii* are epithets metaphorically applied to those horses, which dealt their steps in time and measure, and had a certain spring and lightness in their motions.

The metaphor is taken from the method of straining water through a bag, in order to make it fall distinctly, and drop by drop: now, the action of horses which move their feet in a cadence, and just time, being thought to resemble this passage of water, or any other liquid, when strained through a bag or cloth, they were called *Droppers*, or *Strainers*. These horses were characterized by the Greek word *σάκκιστοι*. After all, these terms seem to convey no very clear, or precise idea of the thing they would describe, and the metaphor itself seems to be too far fetched, and *strained* too finely. Vegetius speaks of these horses; and we cannot but conclude from these epithets, whether properly applied, or not, that the Romans, at

least, were horsemen so skilful and enlightened as to taste the merit and beauty of this measured and well timed motion in horses. The Latin word, descriptive of this action, in which the horse lifts his feet alternately aloft, suspends them for a momentary space in the air, and then strikes them forcibly, and in equal cadence, against the ground, is called *Tripudium*; its genuine signification, is to *strike against the ground*, and means *technically* the same thing as the French expression *Piaffer*, which literally rendered signifies to *strut*, or move in a swagging and haughty manner.

The French term *Trepigner*, is likewise supposed to be derived from the old Latin word *Tripudium*, but is always used by horsemen in a *bad* sense; being expressive of the low, shuffling, and indistinct motion of the legs, in opposition to the slow, marked, and lofty action, displayed in the *Piaffer*.

Independent of these refinements, the Romans were very sound and competent judges of the qualities requisite to constitute a good horse. Virgil describes them with all the force of truth, and all the warmth of poetry. Varro, deemed the most learned and accomplished person of the most refined age of Rome, has likewise given a detail of them, which is so masterly and exact, that the knowledge of the present times, enlightened as they may be, can find nothing in it to reprehend. They both assure us, “ that we may
 “ prognosticate great things of a colt, if, when running in the pastures, he is ambitious to get before
 “ his companions; if, in coming to a river, he strives
 “ to:

“ to be the first to plunge into it ; adding, that his
 “ *Head* should be small ; his *Limbs* clean and compact ;
 “ his *Eyes* bright and sparkling ; his *Nostrils* open and
 “ large ; his *Ears* placed near each other ; his *Mane*
 “ strong and full ; his *Chest* broad ; his *Shoulders* flat and
 “ sloping backward ; his *Barrel* round, compact, and
 “ rather small ; his *Loins* broad and strong ; his *Tail* full
 “ and bushy ; his *Legs* strait and even ; his *Knees* round,
 “ and well knit ; his *Hoofs* hard and tough, and his
 “ *Veins* large, and swelling boldly through all his
 “ body.”

The *Geopontick* writers also, the *Rei Rusticæ Scriptores*,
Xenophon, *Pliny*, and many others, who have written
 expressly upon the subject, describe the parts and figure
 of the horse with the greatest judgment and accuracy :
 to these we may add the harmonious writers of verse,
Oppian, *Statius*, *Claudian*, *Gratian*, *Nemesian*, &c. who, ar-
 raying *Truth* in the beautiful robes of poetry, celebrate
 the horse, and point out his character and talents,
 with all the fidelity and exactness, that can be expect-
 ed from the coldest prose.

Pliny tells us, that if an horse in drinking plunged
 his nose deep into the water, it was reckoned a sign of
 spirit and courage ; and this notion prevails at present
 in this country.

Like the Armenians, the Romans always turned the
 mane on the right side. Varro and Virgil direct it so
 to be placed. Propertius * likewise mentions it.

* Propertius, lib. iv. eleg. 4.

*Ille equus, ille meos in castra reponet amores,
Cui Tatius dextras collocat ipse jubar.*

Me to my Tatius shall that horse convey,
That favour'd horse, whose mane he loves to lay
On the right side————

Varro, in describing its properties, says likewise that it should be plaited, or formed into knots on the right side.

In dexteriorem partem implicata.

To which fashion Statius alludes, in his description of a young hunter.

*Colla sedent nodis, & castigata jubarum
Libertas————*

His flowing mane, in braided knots confin'd,
Lays on his neck, nor fears the ruffling wind.

It was usual also for them to shear and cut off the manes; whence Propertius says*, that his mistress Cynthia was borne in her litter by *Manni*, or nags whose *Manes* had been cut off. *Detonsis mannis.*

They were wont to distinguish their horses by certain marks, which they burnt into their flesh, as the Greeks did before them: these were the initial letters of the owners names, figures of animals, and other devices, by which the horses were known and appro-

* Lib. ii. eleg. 8.

Varro, lib. iv. c. 7.

Virg. Geor. iii. v. 86.

Prop. lib. 4.

Stat. Theb. lib. ix. v. 687.

priated, frauds prevented, and the breeds and pedigrees, of which they were very careful, preserved and distinguished. This custom prevails almost universally at this time, in the studs of princes, and other persons, who have valuable breeds; and in some places the counterfeiting these marks is highly penal, the persons to whom they belong being as nice and scrupulous about them, as families are proud and jealous of their coats of arms.

It was usual also for them to give names to their horses, expressive of their country, qualities, or colour; such as *Nitidus*, *Niger*, *Gentilis*, *Ægyptus*, *Victor*, *Volucer*, *Incitatus*, *Delicatus*, *Superbus*, and so forth.

In breaking and dressing their horses, they used to work them in *waving* or *serpentine* lines, as the practice is (or ought to be) at present. The French call this riding an horse *en serpentant*. The Greeks and Romans knew it by the term of riding in *Mæanders*, in allusion to the windings and doublings of the celebrated river which bears that name.

The *Sybarites*, a people of *Calabria*, and proverbially famous for the voluptuousness of their manners, are recorded to have taught the horses in their troops to move or dance in exact time to the sounds of musical instruments. The better way, however, of relating this fact would probably be to say, that they were so wanton and refined in their pleasures, that they exercised their horses by the sound of music, which was set to the time and cadence of their steps; so that the horses
did

did not obey and follow the *musick*, but the *musick* accompanied and marked the time of *their* motions : this is easily done, and there are books extant in the Italian language, with notes of this horse-musick.

In breaking and reducing their horses to obedience, they used to apply *Torches* and *Firebrands**, to such as obstinately refused to go forward, and were what we call *restive*, as well as to those which were abject and dull. This *fiery tryal*, with additions of various kinds, equally cruel and absurd, descended from the Roman horsemen to succeeding riding-masters, and are partly practised at this day.

The *Ludus Trojanus*, or *Trojan Game*, is well known, and said to have been introduced by Æneas, when he left Troy, and came to settle in Italy ; and hence we may have some reason to conclude it had long before been performed in *Pbrygia*, and other parts of *Asia* : and as the Greeks also had their military equestrian evolutions and games, they might, perhaps, be indebted for them to the Trojans, or other Asiatick nations.

From *Homer*, indeed, we learn, that *Chariot* races were exhibited at the funeral obsequies of *Patroclus*, there being at that time no troops of *Horsemen* in the Grecian army ; but *Athenæus* says, that the *Spartans* performed *Equestrian* sports in the theatre, and adorned their horses, to celebrate the death of *Hyacinthus* ; and, if we may

* *Equus tarde consurgentes ad cursum stimulis facilisq[ue] subditis concitamus.* SENEC. Lib. II. de Ira.

judge from the usages of antiquity, these military exercises and cavalcades were considered as a necessary part of the funeral rites of *Chiefs* and other illustrious persons; and if a conjecture may be allowed, it seems not too improbable to believe, that the origin of the custom prevailing at this day of leading state *Horses* in the funeral solemnities of eminent military persons, and others distinguished by birth and rank, proceeds from the practice of the ancients, observed from the most distant ages. Virgil, who describes the game of Troy, says it was performed by the Trojans in honour of Anchises, whose death they celebrated with this and other sports *. In the reign also of *Theodosius*, and his son *Arcadius*, that is, towards the end of the fourth century, it was usual to mix led horses in funeral processions. The servants or grooms who led them were covered with long cloaks, and the horses were hid under the trappings which they wore. Our funeral ceremonies correspond with this practice.

These *Equestres Decursiones*, or feats of military equestrian skill and activity, were used also upon other occasions.—They were practised in camps, to teach and confirm the soldiers in the use of arms, and the discipline of war: they were exhibited to the people by several of the emperors as spectacles of parade and

* Vid. Herodian. de Consecrat. Severi Imperat. Appian. de Scyllæ morte. Pausanias Arcadicis.—Stat. Theb. lib. vi. v. 213. Ibid. lib. v. 221. Virg. lib. v. 545. Ib. ii. v. 188.

entertainment ; being performed by bands or troops of young men of the noblest families, who rode their horses in *Evolutions* and *Turnings* in shew of *Battle*, of which they were a picture and representation. *Virgil* describes them with great correctness, and adorns them with all the graces of poetry ; nor is it unreasonable to conclude from the exactness with which he relates them, that they were familiar to the Romans in his time, and that he did not copy them more faithfully in his description, than he saw them performed and represented.—That the reader may have a clearer idea, and the most pleasing account of this so famous *Game*, I presume to bring the poet to speak for himself ; and with respect to those who may not understand his language, I have procured an interpreter, who is so capable of doing him justice, that the English reader will have but little (if any) room to lament his ignorance of the original language. Neither will he be displeased (I flatter myself) with the length of the account, but will rather think it enhances its merit.

*At pater Æneas nondum certamine missō
Custodem ad sese comitemque impubis Iuli
Epytiden vocat, et fidam sic fatur ad aurem.
Vade age, et Ascanio, si jam puerile paratum
Agmen habet secum, cursusque instruxit equorum
Ducat avo turmas, et sese ostendat in armis.
Dic ait. Ipse omnem longo decedere circo
Infusum populum, et campos jubet esse patentes.
Incedunt pueri, pariterque ante ora parentum*

Fræ-

Frænatis lucent in equis ; quos omnis euntes
Trinacriæ mirata fremit, Trojæque juventus.
Omniibus in morem tonsa coma pressa corona :
Cornea bina ferunt præfixa hastilia ferro :
Pars leves humero pharetras : in pectore summo
Flexilis obtorti per collum circulus auri.
Tres equitum numero turmæ, ternique vagantur
Ductores : pueri bis seni quemque secuti,
Agmine partito fulgent, paribusque magistris.
Una acies juvenum, ducit quam parvus ovariantem
Nomen avi referens, Priamus, tua clara, Polite,
Progenies, auctura Italos : quem Thracius albis
Portat equus bicolor maculis, vestigia primi
Alba pedis, frontemque ostentans arduus albam.
Alter Atys, genus unde Atti duxere Latini,
Parvus Atys, pueroque puer dilectus Iulo.
Extremus, formaque ante omnes pulcher Iulus
Sidonio est invehctus equo ; quem candida Dido
Esse sui dederat monumentum et pignus amoris.
Cætera Trinacriis pubes senioris Acestæ
Fertur equis.

Excipiunt plausu pavidos, gaudentque tuentes
Dardanidæ, veterumque agnoscunt ora parentum.
Postquam omnem læti concessum oculosque suorum
Lustravere in equis, signum clamore paratis
Epytides longe dedit, insonuitque flagello.
Olli discurrere pares, atque agmina terni
Diductis solvère Choris : rursusque vocati
Convertere vias, infestaque tela tulere.
Inde alios ineunt cursus, aliosque recursus
Adversis spatiis : alternosque orbibus orbes

Impediunt, pugnæque cient simulacra sub armis.
Et nunc terga fugâ nudant, nunc spicula vertunt
Infensi ; factâ pariter nunc pace feruntur.
Ut quondam Creta fertur labyrinthus in alta
Parietibus textum cæcis iter ancipitemque
Mille viis habuisse dolum, qua signa sequendi
Falleret indeprensus et irremeabilis error.
Haud aliter Teucrûm nati vestigia cursu
Impediunt, texuntque fugas, et prælia ludo.
Delphinum similes, qui per maria humida nando
Carpathium Lybicumque secant, luduntque per undas.
Hunc morem, cursus, atque hæc certamina primus
Ascanius, longam muris cum cingeret Albam,
Rettulit, et priscos docuit celebrare Latinos.
Quo puer ipse modo, secum quo Troia pubes :
Albani docuere suos, hinc maxima porro
Accepit Roma, et patrium servavit honorem
Trojaque nunc pueri Trojanum dicitur agmen.

Translated by PITT.

The prince now call'd, before the games were done
 The hoary guardian of his royal son ;
 And gently whisper'd in his faithful ear,
 To bid Ascanius in his arms appear.
 And with his youthful band and courser come
 To pay due honours to his grandfire's tomb.
 Next he commands the huge assembled train,
 To quit the ground, and leave an open plain.
 Strait on their bridled steeds, with grace divine,
 The blooming youths before their fathers shine.

The eager Trojans and Sicilians throng,
 And gaze with wonder as they move along.
 Around their brows a vivid wreath they wore,
 And glitt'ring lances tipt with steel they bore.
 These a light quiver stor'd with shafts sustain,
 And from their necks depends a golden chain.
 On bounding steeds advance three graceful bands
 And each a little blooming chief commands.
 Beneath each chief twelve youthful striplings came
 In shining arms, in looks and age the same.
 Grac'd with his grandfire's name, Polites' son,
 Young Priam, led the first gay squadron on.
 A youth, whose progeny must Latium grace ;
 He press'd a dappled steed of Thracian race ;
 Before, white spots on either foot appear,
 And on his forehead blaz'd a silver star ;
 Atys the next advanc'd, with looks divine,
 Atys, the source of the great Attian line ;
 Iulus' friendship grac'd the lovely boy ;
 And last Iulus came, the pride of Troy,
 In charms superior to the blooming train,
 And spurr'd his Tyrian courser on the plain ;
 Which Dido gave the princely youth, to prove
 A lasting pledge, memorial of her love.
 Th' inferior boys on beauteous courfers ride,
 From great Alcestes' royal stalls supply'd.
 Now flush'd with hope, now pale with anxious fear,
 Before the shouting crowds the youths appear ;

The shouting crowds admire their charms, and trace
 The parents lines in every lovely face.
 Now round in rings, before their fathers, ride
 The boys, in all their military pride.
 Till Periphontes founding lash from far,
 Gave the loud signal of the mimick war.
 Strait in three bands distinct they break away,
 Divide in order, and their ranks display.
 Swift at the summons they return and throw,
 At once their hostile lances at the foe.
 Then take a new excursion on the plain;
 And now retreat, and now advance again.
 With well-dissembled rage their rivals dare,
 And please the crowd with images of war.
 Alternate now they turn their backs in flight,
 Now dart their lances, and renew the fight.
 Then in a moment from the combat cease,
 Rejoin their scatter'd bands, and move in peace.
 So winds delusive in a thousand ways
 Perplext and intricate, the Cretan maze;
 Round within round, the blind Mæanders run
 Untrac'd and dark, and end where they begun.
 The skilful youths in sport alternate ply
 The shifting course, by turns they fight and fly.
 As dolphins gambol in the wat'ry way,
 And bounding o'er the tides in wanton circles play.
 These sports Ascanius when in mighty length
 He rais'd proud Alba, glorying in her strength,

Taught

Taught the first fathers of the Latian name,
 As now he solemniz'd the noble game;
 From their successive Alban offspring come
 These ancient plays to grace imperial Rome.
 Who owns her Trojan band, and game of Troy,
 Deriv'd through ages from the princely boy.

Besides this, and other equestrian exercises, the young Romans, from gallantry and politeness, were accustomed to ride before the ladies, merely to display their skill and address, and recommend themselves to the favour of their fair spectators. The passage in the inscription mentioned before, which relates the death of a person, who was dragged by his foot, entangled in the stirrup, when he had been riding before a young lady for her entertainment, alludes to this custom, as we learn from Franciscus Modius, in his *Treatise de Spectaculis*.

Among the various colours by which horses are distinguished, *white* was anciently the most admired, and considered as a mark of pre-eminence and sovereignty.

Herodotus reports, that the *Cilicians* paid an annual tribute of three hundred and sixty *white* horses to Darius, the King of Persia; and in Xerxes' march against Greece, the chariot of Jupiter was drawn by eight *white* Nysean horses, the colour being appropriated religiously to the deity. We read likewise in the book of Kings, that the kings of Judah were used to dedi-

cate horses to the Sun. Tacitus says, the ancient Germans had certain horses which were consecrated to their gods; these horses were * *white*, and exempt from all labour, but that of drawing the sacred chariots upon solemn occasions.

Livy relates, that Dionysius of Sicily was drawn by four *white* horses, as well as Hiero, one of his successors: and this historian expressly reckons horses of this colour among the insignia of royalty, as much as the purple robe, armed guards, and the diadem †. Diodorus ‡ Sículus gives an account of three hundred *white* horses, as part of a cavalcade which attended a conqueror at Agrigentum. Romulus § in his triumph had four *white* horses harnessed to his car, and the Roman conquerors were generally drawn by such in the solemnities of a public triumph. Nero made his entry into Naples drawn by four horses of this beautiful colour. In latter times several Christian princes adopted, or rather continued the custom, which lasted for many centuries, and was observed with the ut-

* It is to be remarked, that this colour was held so sacred, and the fondness of it was such, that it was required in more animals than horses, and even in robes and garments. It appears from Ammianus Marcellinus, lib. xxv. chap. 4, that in their triumphs and sacrifices the Romans chose *white* oxen; and some writers (particularly Menage) observe, that if they could not procure oxen which were *perfectly* white, they coloured them with chalk, whence they were called *Boves cretati*.

† Livy, Dec. 3. Lib. xxiv. chap. 5.

‡ Lib. xiii. p. 204, Edit. Rhodom.

§ Propertius, eleg. i. lib. 4.

most

most jealousy and strictness, this colour being always considered as the imperial badge, and consecrated to sovereignty. The popes assumed it, and gave *indulgencies* to bishops * and princes to use it.

The king of Naples at this day pays an annual *Fief* of a *White Horse* to the see of Rome, as an acknowledgment for the kingdom which he holds of the pope. When John of France was taken prisoner at the battle of Poitiers, and conducted into England by Edward the Black Prince, he landed at Southwark, and was met by a prodigious concourse of people. Edward, from the moment in which the king became his prisoner, had treated him with such respect and deference, as to convince him, that, though a captive, he was still a king: accordingly, when he was to make a public entry into London, Edward took care that he should appear as such. The prisoner was clad in royal robes, and mounted on a *white* steed, distinguished for its beauty and size, while the conqueror rode by his side, in a meaner attire, and carried by a *black* palfrey. To this we may add another instance equally strong. When the emperor *Charles* IV. paid a visit to his cousin, *Charles* V. king of France, in the year 1377, the latter was so jealous of his dignity and superiority in his own kingdom, that to stifle the smallest appearance of

* *Hinc magni muneris loco*, Ticinensi Ep. Joh. & Honorius III.—*Ut album equum coopertum equitaret, in ramis palmarum; & secundâ feria post pascha.* Vid. Dufresne in Gloss.—*Ex bullâ utriusque pontificis.* Vid. Joh. Rosin. Antiq. Rom. lib. x. cap. 29.

equality, he obliged the emperor and his son to make their entry upon two *black* horses, while he, as the *only* sovereign, rode between them upon one of the opposite colour. Many other proofs, both before and since this period, are not wanting. Charles VII. called the Victorious, made his public entry into Paris, mounted on a *White* horse, without caparisons (*tout nud*). Margaret, daughter of James of Scotland, when she came to be married to the Dauphin, son of Charles, rode into Tours as Dauphine, upon a *White* horse, her attendants all being mounted upon horses of different colours. St. Louis also is represented in the antiquities * of the French monarchy, mounted upon a *white* horse; and the king of Yemene in Arabia, weekly makes a solemn procession, always riding upon that occasion upon a *white* horse †.

In consequence of the veneration in which these sacred *white* horses were held, the Saxon, or, to speak more properly, the German princes and chiefs, adopted the *white* horse, and bore it in their *Standards*. It was the ensign of Hengist and Horfa, and among other ancient families, the illustrious prince who wears the crown of the British dominions, bears it in his arms, as duke of Brunswick: and whoever considers the Saxon *white* horse, as a judicious antiquary ‡ remarks, as it is placed in the Brunswick shield, wild, running

* Montfaucon, p. 217, 220, vol. iii.

† Voyages François.

‡ Vide Observations on the Vale of White Horse in Berks, by F. Wise, 1742.

at full speed, and without saddle or bridle, will be inclined to think it was meant to represent the *sacred white* horses described by Tacitus.

Nevertheless, if we may believe Virgil and others, who pretended to prognosticate the innate properties of horses by the colour of their skins, and other marks, the *white* should always be rejected, as having few qualities which can render them pleasing or serviceable. Some commentators, however, assert, that by the words *color determinus albis*, Virgil did not mean *milk white* horses, but those of a faint pale colour, somewhat bordering upon the *cream*-colour, or whitish dun: for otherwise, as Servius observes upon this passage, the poet would contradict himself, inasmuch as that in other parts of his poem he commends this colour, and says, that Turnus's horses "surpassed the winds in "swiftness, and excelled snow in the whiteness of their "coats," which are exactly the praises bestowed upon the horses of Rhesus, king of Thrace, by Homer. Claudian also, Plautus, Horace, Statius, and Palladius, join in celebrating it; the last approves, and recommends it in a *Stallion*; and it must be presumed that they all spoke according to the fancy and opinion of the times in which they wrote; and whatever might be the prevailing taste, as to colour, it is certain from experience, that there are good and bad of all. Nevertheless, independent of the whims of fancy, and the absurd refinements of philosophy, the *white* colour was, from the earliest times, set apart as the most beautiful

and pure, and *consecrated* to power and royalty. Mankind, in so doing, having usurped it from the gods, and made the mysteries of religious worship subservient to human pride and arrogance. In the system of the pagan religion, it is well known, that in various nations, a diversity of animals, as symbols, were consecrated to different deities, under a notion, that they either delighted in them, or that they were mystically figurative of their attributes and characters. Thus it is said, that the chariot of Venus was drawn by *Doves*; that Minerva had her *Owl*, and Apollo his *Lyre*. Thus we find too that Jupiter, in the mythology of the Persians, as supreme of gods, had his chariot drawn by eight *white* horses. By Jupiter was understood, according to the ancient Persian religion, the expansion of the heavens, or the air, and horses of a *white* colour were probably said to have drawn his chariot, as being of an hue most proper to express and represent the purity and brightness of that element. Thus the horses of the *Sun*, to whom a *Chariot* was given, are said to have been of a resplendent rosy colour; those of Pluto to have been black, and the chariot of the moon to be drawn by a black and a white horse, all being symbolical of their respective attributes.

In process of time, ambition and pride, but too inherent in the breast of man, cherished and inflamed by the attainment of almost every human wish, and above all, by the adulation which dependent servility always pays to power and superiority, began to dilate the
minds.

minds of conquerors and potentates, and to delude them so far as to make them forget themselves, affect to be gods, and have temples, altars, and divine honours decreed to them. Thus Julius Cæsar was reproached, with having his image carried in the same chariot with the insignia of the gods, according to Suetonius; and it is to be suspected that *white* horses were preferred by potentates and other exalted persons upon the same account. Livy tells us, that Camillus, after he had subdued the *Veii*, a people of Italy, entered their city in a triumphal chariot, drawn by *white* horses, highly to the offence and astonishment of the inhabitants, who considered him as assuming greater honours than belonged to an human being, and affecting to appear like the supreme and omnipotent Jupiter, so true is the remark of Juvenal,

*Nihil est quod credere de se
Non possit, cum laudatur Diis æqua potestas.*

Nothing so gross that will not be deceiv'd,
Nothing so false that will not be believ'd;
When *pow'r* by servile flattery is prais'd,
And equal to the gods a *mortal* rais'd.

When Constantine the Great founded the city of Constantinople, and made it the seat of empire, he built the famous *Hippodrome*, or place in which horses were to run, whose ruins are still in part extant and remaining. Here the races which Rome saw in her

Circus, were performed with equal pomp; and the emperors of the *East* testified as great a fondness for horses, and made them as much the objects of their attention, as their predecessors of the West had done in their time. They had studs composed of horses, collected from various parts, which were maintained with the greatest care and exactness; and the emperors from time to time published many edicts, to fix the price, and regulate the treatment of horses in their dominions. Their humanity was such, that a law was made, forbidding a person to strike an horse with a stick or club, and enjoining them to use a wand or rod only. Their gratitude was such (if I may use the word) towards such as had deserved well, and entertained the public in the *Circus*, that when they grew old, or weak and decayed, they supported them from the public treasury. These horses were called *Emeriti*, or *Discharged*; and this custom was observed in Rome, as well as in the rival empire of the East.

Their studs, as already mentioned, were composed of horses brought from countries, which were known to produce the noblest and best. Those which came from different parts of Greece were much valued, as well as the Phrygian and Spanish, but the Cappadocians were most admired, and bore away the palm from all their competitors.

Among these, the horses called *Palmatian* and *Hermogenian* were accounted the noblest and first in merit.

They

They were so prized, that they were devoted to the sole use and pleasure of the emperors; it not being permitted to sell them, unless by express licence and allowance. With the Palmatian and Hermogenian horses, it was usual to couple *Phrygian* mares; and the produce of this mixture, especially if derived from the horses of *Argæus*, a mountain in Cappadocia, was thought the fittest and best for the labours of the Circus, to which they were always pre-eminently devoted, both at Constantinople and at Rome. Many conjectures have been offered concerning the etymology of the names, Palmatian and Hermogenian, so famous throughout the eastern empire. Most of them are futile and ill-grounded. The most reasonable account seems to be this:

The Palmatian horses owe their name to a person called *Palmatus*, or *Palmatius*, who was rich in a breed of most valuable horses, whose possessions being seized and confiscated, his horses were appropriated to the emperor, and formed the most valuable part of the *Grex Dominicus*, or imperial stables.

Palmatius is said to have resided at *Andibilis*, a town of Cappadocia, not far from Mount Taurus; and living in a country productive of fine horses, by his knowledge and care, he raised so generous a breed, that they have at once perpetuated his fame and their own.

The Hermogenian horses were reckoned next, if not equal in repute, to the Palmatian race. They were
so

so denominated from *Hermogenes Ponticus*, who was a general of horse under the emperor Constantius, and is supposed to have been the founder of this distinguished kind of horses, whose praises have descended to these times.

Besides the *Ludus Trojanus*, already described, the Romans practised other exercises, for the purposes of teaching men and horses the different tasks required of them in war. They had a military exercise, described by Vegetius, called the *Palus*, by which the young men prepared, and qualified themselves for real combat.

The *Palus* was a *Pillar* about six feet high, fastened into the ground; against this the soldiers made an attack, assailing it in several different manners and attitudes, always taking care so to manage their weapons, that, supposing it was a real enemy, they might not expose any part of their body to be hurt, while they were striking their adversary. Instead of a sword, they used a rod, or stick. They likewise run at the *Palus* with lances, and threw javelins or darts at it, endeavouring to hit particular parts; and their success was a proof of their dexterity.

There was also another military sport called the *Quintana*, from one *Quintus*, who is said to have been the inventor of it. In its original state, it seems to have been little different from the *Palus*.

The *Quintana* was usually the trunk of a tree, a post, or pillar, fixed in the ground, against which the young

foldiers pushed their lances ; and by this means acquired strength in their limbs, and a facility of using their weapons. This *Game* still exists, and preserves its name, being called *Quintaine*, and is practised, with improvements and additions, in different academies, where such exercises are taught, but which now are unavailing in war, and can only conduce to form the body to strength and activity ; the introduction of fire-arms in other respects having rendered them useless. From these two sports are derived the famous exercises of running at *Heads* with lances, of picking them from the ground with points of swords, while the horse is in full speed, of throwing darts at them, of taking off a ring suspended in the air with the point of a lance, all performed on horseback, according to certain rules and principles, established in modern academies, which all tend to make the success of the adventurers more meritorious, as more difficult.

These, and other branches of the equestrian art, such as combats of one horseman against another, or of several against an equal number, the riding a certain number of horses in different divisions, figures, and evolutions, and thereby composing a *Dance*, called by the Italians *La Fola*, and by the French *La Foule*, as well as the art of *Vaulting*, are all directly descended from the sports and exercises of the *Ancients*, and have been exhibited for many centuries with much splendour and solemnity, under the names of *Jufts*, *Carousels*,

roufels, *Tilts*, and *Tournaments*, in most nations of the modern world.

The origin of *Tournaments* is no where exactly ascertained, several nations pretending to have been the first introducers of them. The word itself is supposed by some writers to be derived from the French verb *tourner*, to turn, because the performers rode in rings and circles, and were obliged to make many *Turnings* with their horses, as the laws of the game required. Others pretend, that it comes from the *modern* Latin word *Torneamentum*, which is derived from *Trojamentum*, which is formed from *Troja*, the *Game of Troy*. One would be apt, however, to think *ex vi termini*, that although the sport itself unquestionably owes its rise to the Trojan game, yet, that its name is of French extraction, and not only given with great propriety, but seems to be a tacit argument of its superior antiquity among that people, whose historians assert, that it was first known in France. Nithard reports, that at the interview of Charles the Bald, king of France, who succeeded to the throne, in the year 840, and his brother Lewis of Germany, at Strasburgh, the gentlemen of the retinue of either prince fought on horseback, to display their courage and skill. Ducange says, that these sports were so peculiar to the French, that they were called *Conflictus Gallici*, or French Combats. The Germans also began to practise them about the year 1036, and the Greeks acknowledge that they learned them of the Franks, as their authors alledge. *John Cantacu-*

genus says, that these military and gallant diversions were first seen in the eastern empire in the year 1326, at the marriage of *Ann* of *Savoy* with the young emperor *Andronicus Paleologus*; but *Nicetas* and *Cinnamus* report that the emperor *Emanuel Commenus* instituted them, in imitation of the French, about the year 1145.

The *English* had these solemnities among them, in the reign of King *Stephen*, about the year 1140, but they were not much in use till *Richard's* * time, towards the year 1149: it may not be improper to observe, that in the reign of this prince *Side-saddles* were first known in England, as it will appear from the following anecdote; and although it is mixed with other particulars, which do not immediately relate to the subject, I venture to give the paragraph entire, as it is to be found in *J. Rossi Antiquarii Warwicen. Hist. Rerum Ang.* p. 205, in Latin. In English it may be rendered thus. “ In his days also began the detestable custom
“ of wearing long pointed shoes, fastened with chains
“ of silver and sometimes of gold, up to the knees.
“ Likewise noble ladies then used high heads and cor-
“ nets, and robes with long trains, and *Seats* or *Side-*
“ *saddles* on their horses, by the example of the re-
“ spectable queen *Ann*, daughter of the king of Bohe-
“ mia, who first introduced this custom into this
“ kingdom: for *before* women of every rank rode as
“ men do, with their legs astride the backs of their

* Tho. Hearn, præf. ad Guliel. Neuwig. Hist. p. 49.

“horfes.” Thus far our Warwick hiftorian; and it is certain, that this was not the ufual way of riding till about this time; for *Nicetas*, one of the Byzantine hiftorians, who wrote an hiftory of 1118, to the year 1205, fays, that at this period, women did not ride as they ufed to do, fitting on a *Side-faddle*, but mounted their horfes with their legs *indecently aftride*. Thus *Side-faddles* appear to have been ufed many centuries ago, and before the female fex took up the fafhion of riding like men, for which they are reprehended by the Greek hiftorian: and hard indeed is the *equeftrian* fituation of the fex! for if they are to be accused of indelicacy for riding after the *manner of men*, they certainly hazard their fafety too much in riding after the *manner of women*.

The military fports which (not to be particular and minute) may be comprehended under the name of *Tournaments*, were, for many centuries, the prevailing entertainment of Chriftendom, and known to a certain degree in Afia and Africa: but the European nations cultivated them with an earneftnefs worthy of a better caufe, and ambitioufly vied with one another in the fplendour and expence with which they constantly exhibited them. The *Germans*, upon all occafions of joy, were fond of representing them; the *French* were remarkably addicted to them; the *Spaniards* devotion to them, efpecially in their *Bull-feafts*, which is a fpecies of them, is univerfally known; the *Portuguefe* entertained the fame affection for them; the *Italians* and

Poles were well acquainted with them, and the *Gothic* nations were distinguished for performing them in the midst of winter upon the *Ice*, as well as for their love of arms and riding; and in the rudest times, the horse, his furniture, and ornaments became the essential object of their care. *England* kept pace with the rest of Europe, and saw many of her kings fond of displaying these magnificent diversions; and the spot of ground near St. *James's* Park, called the *Tilt-Yard*, is a voucher of the repute in which they were held. *Smithfield* was likewise famous for the frequent and splendid Tournaments held in it: adjoining to it, is a street called *Knight-Rider* and *Giltspur-Street*; so named, it is presumed, from the *Knights* riding through it to the tournament in *Smithfield*, and from the magnificent *gilt Spurs*, worn in those times, being sold there. *Cheapside* was another place in which these solemnities were sometimes held, as well as *Barbican* and *Bridewell*.

Mars and *Venus* presided over them; they were the image of *War*, without its guilt, and frequently the semblance of *Passion*, under the mask of *Gallantry*, the combatants assuming the title of *Servans d'Amour* *. The

* No knight could exist without having a declared mistress, *L'Amour de Dieu, et des dames, religion and gallantry* being the two great articles in the creed of *Knight-errantry*. An elegant and judicious French writer marks this devotion to their mistresses in a very peculiar and pointed terms. *Il étoit, says he, de l'essence de l'ancienne chevalerie d'avoir sa Dame, a qui, comme un etre supreme, on raportoit tous ses sentimens, toutes ses pensées, toutes ses actions.* *Essais Hist. sur Paris* par *Saintfoix*.

profession of chivalry, which flourished so much in past ages, shed a lustre, and conferred importance and dignity upon them. At last, however, they were found to be productive of bad effects, and the occasions of several fatal misfortunes; as in the instance of the death of Henry II. king of France, and of the *Tilt* exhibited at *Chalons*, which, from the numbers killed on both sides, was called the little *War* of *Chalons*. These, and other inconveniencies and disasters, which were consequences of these dangerous pastimes, gave the Popes occasion to forbid them; and the princes of Europe by degrees discontinued them, reflecting, as well they might, that these feats of skill and courage, were degenerated into mere shews of parade and ostentation; that the combatants performed too little, if they were in earnest, as well as too much, if sport and amusement only were intended; as well as that from the spirit of *Chivalry*, which had spread its delusions over all Christendom, these contests were carried to a blameable and ridiculous excess; holding their existence solely in the rough manners of brave, but unenlightened ages, and the absurd laws and notions of knight-errantry, which soon proved too weak to stand against the force of good sense, especially when armed with those irresistible weapons, satire and ridicule. Every body knows with what force and efficacy *Cervantes* wielded them in his famous history of *Don Quixote*, which is thought to have given these romantic institutions the wound of which they died; nor did the

the

the discovery of gunpowder, and the revival of letters, fail to contribute their share towards their destruction.

Since their abolition, mankind have not observed less decorum and honour towards the fair sex, nor been less sensible of the power of their charms, knowing, that although the exterior form of worship may be less splendid and pompous, their devotion may be full as zealous and sincere; while the ladies, generously on their part have condescended to listen to the vows of their adorers, without requiring such rigorous proofs of their fidelity and passion; seeming to be convinced, that, unless in particular cases, men may be in love without *fighting*, and fight without being in *love*.

END OF THE FIRST PART.

T H E

THE
HISTORY AND ART
OF
HORSEMANSHIP.

PART II.

THROUGH the whole animal world each species of the same kind differ from one another, according to the *Climates* in which they are born ; and it is this influence of climate which occasions the almost infinite variety of creatures, forms their characters, and separates and distinguishes their qualities ; in which, like children of the same parent, they in general resemble one another, but yet, at the same time, have always some features and properties peculiar to themselves, which constitute the difference between each species. Mankind, with respect to *Horses*, seem to have stretched nature beyond the bounds she usually prescribes to herself, and by coupling those of different countries, have *created* several *new* species ; so that in the mixture and confusion, all original *national* character

rafter and diftinction are, in a great meafure funk and loft; feveral countries, like engrafted trees, producing horfes, which they can hardly call *their own*.

Having attempted, in the foregoing part of this work, to give fome account of the regions moft efteemed by the *Ancients* for their breeds of horfes, as well as of the animals themfelves, it remains that as in the courfe of our fubject we are arrived at *modern* times, we fhould alfo take a view of the horfes moft valued at prefent in the different parts of the globe.

Among thefe *Arabia* ftands moft eminently diftinguifhed for the excellence of its horfes, and the addrefs of its inhabitants in riding them. Hiftorians and travellers unite in the praifes of both; yet a perfon of knowledge in the *Art*, will, neverthelefs, be fomewhat perhaps embarrassed in forming his opinion, and think it neceffary to have a fuller and clearer evidence, before he will decree the palm to them. Happy indeed would it be for the *Arts*, if *Artifts* only were its *Judges*, and people meddled with nothing but fuch things as they are qualified to underftand: but, unfortunately for the prefent fubjects, among numbers of others, it is not fo: unfortunately for us, none of the writers who have touched upon it, have gone far enough into it, fo as to open and explain many particulars, with that accuracy and fullnefs, which alone can enable us to judge of the real merit of thefe famous riders, and horfes; for the accounts given of them are fo loofe and imperfect, that it is as difficult for a real judge to
form

form any precise opinion concerning it, as it would be for a *Jeweller* to know what to think, if a common *Sailor* were to give an account of the *Diamonds* which he had seen in the mines of *India* or *Brazil*; the lustre, the hardness, and other particulars, which solely constitute their merit, are unknown to him; and the Jeweller would probably be in danger of being misled, if he should trust to the ignorance of such a reporter.

Hence the random accounts of *Arabian* horsemanship, so much boasted and extolled, but related too *superficially* to enable us to form any clear judgment, or know by what means they teach and dress their horses to perform the feats ascribed to them, or what their notions and principles of riding are; no writer or traveller that I could ever consult, being an horseman, and none but an horseman can give a clear and satisfactory account of *Horsemanship*; it is to be suspected, therefore, from this want of *lawful evidences*, that in the feats of Arabian horsemanship so much boasted by writers and travellers, more is to be ascribed to the activity and powers of the horses, than to the knowledge and judgment of the riders; who yet are confessedly very bold and dextrous in the saddle; but who, by working upon false rules, or perhaps without any, never attain that grace, exactness, and certainty, which the principles of the *Art*, if known, would insure to them; principles which have their foundation in nature, and are justified by truth and experience.

They are reported to have their stirrups remarkably short, which obliges the rider to sit upon his saddle, as if he was in an easy chair: their bridles * are so powerful, as to endanger the breaking of the horse's jaw, if he should resist; the hand being as rough and severe, as the bridles are cruel, and both co-operating to bruise and tear the mouth, and in the end to render it callous and dead: it is a great feat of horsemanship with them to stop *short*; this they effect by mere violence and strength, and as they never previously *make* the mouths, nor supple the joints of their horses, the rudeness of the *stop* so shocks the whole frame, as frequently to spoil and ruin the haunches and other parts. The horse-shoes used by them are large, very heavy, and of a circular form, resembling in shape that sort of shoe, called by us the *Bar-shoe*. The province of *Sinan* is at present eminent for its race of horses, of which some are near sixteen hands in height, and very muscular and strong; while the breed of the *wandering Arabs*, seldom exceed the measure of fourteen and two inches, probably for the want of more generous nourishment than they can find in their migrations and unsettled condition. The Arabians feel no reluctance to part with their horses in sale, they being a commodity which they breed for that purpose, and the *Imaum* raises a revenue from the duty of horses which are sent out of the country, the tax being about ten pounds sterling paid for each horse.

* They are known in Europe by the name of Turkish bits.

The grofs and ignorant ftate in which thefe people live, their bigotted attachment to their own customs and manners, their little intercourfe with the more polished parts of the globe, and their manner of fitting on horfeback (which, though fufficient for their purpofes, yet does not fpeak them to be acquainted with the *true* feat, and is aukward and clumsy) feem all to incline us to believe, that this fufpicion is not groundlefs. Nevertheless, it muft be acknowledged, that without thefe advantages, the *Arabs* and their horfes deferve the greateft commendations; but the latter feem to be entitled to the *larger* fhare, while we cannot but lament, that people who have fuch noble and fine-toned *Inftuments*, fhould underftand *Mufic* no better.

Thefe horfes, by the unanimous allowance of all who have feen them, are reckoned the moft beautiful of their kind, larger and more furnished than thofe of *Barbary*, and of the jufteft proportions; but as very few have been brought into Europe, it is not poffible to fpeak of them *collectively*, with that juftice and accuracy, which would decide their character. There is fcarcely an *Arab*, how indigent and mean foever, who is not poffeffed of fome. They ufually prefer (like the ancient Scythians) to ride *Mares*, experience having convinced them, that they endure fatigue better, and refift the calls of hunger and thirft longer than horfes, not being fo inclined to vice, but gentle and willing, nor fo fubject to neigh as the males. They are fo ac-

customed to be together in great numbers, that their owners venture to trust them whole days by themselves, and are under no apprehension of mischief, from their biting or kicking one another.

The *Arabs* sell such of their horses as they do not like to keep for *Stallions*, and are most scrupulously exact in preserving their *Pedigrees* *, even for ages back; so that they know, with the utmost certainty, their parentage, alliances, and genealogy; distinguishing each family, or breed, by different appellations or epithets, and dividing the whole kind into three classes.

The first is called *Noble*, being the purest and most ancient, without ever having received any stain or mixture, on the side of the sires or dams.

The

* The following is translated from an original *Arabian* certificate, by the learned and ingenious Mr. *Channing*, eminent for his skill in the oriental tongues, and communicated to the author by his Grace *Hugh Duke of Northumberland*.

The short account of his pedigree, and cause of sale, are these.

I, the Fakir Mohammed, son of the Hadg Chalil, son of Sheikh Suleiman, Sheikh of the village of Alchadar, adjoining to the back of mount Sihangan, have now sold my bay mottled horse Bik, a thorough Arabian, son of the bay mare Alkahila, got by Nif, of Gialf, a bay with black eyelids, a noble Arabian. The mother of the horse (Nif) was the mare Hussein Ali Beg. He has the full powers of generation. I, the Fakir, who stand in need of the mercy of the most high God, to whom be praise, Mohammed, son of Hadg Chalil, son of Sheikh Suleiman, even I have now sold my before-mentioned horse, who is among my horses, and in my enclosure. He is a bay mottled horse, black eye-lidded. The witnesses below attest his breed and family :
the

The second class is composed of horses, whose race, though *ancient*, has been mixed and crossed with *Plebeian*

the last of Safar, in the year 1173. At this very time, the horse before-mentioned is sold to a speedy conveyer of this trust, the Sieur son of a chief of the British company of Frank Merchants, of the English factory settled on the confines of the desarts of Aleppo. I have contracted with him, and have received the full price from him in good and complete payment.

| | | | |
|----------------------|---------------|-----------------|--------------|
| Mohammed, son of | Hussein Abu, | Seid Ibrahim | The Seil |
| Hadg Chalil, son of | Suleiman. | head Aga of the | Festagi, son |
| Sheich Suleiman, the | | Chanat Toman. | of Hadg |
| Alchadarite.. | The Hadg Ifa, | | Hussein, of |
| | the derwis | Hadg Moham- | Chan Toman. |
| | | med the derwis. | |

| | |
|------------------|---------------|
| Othman Alcasirah | { Ibrahim |
| | { Alnafiati.. |

Sid Abd' Allah
Algnashour of
Chan Toman.

The Sheich
Nachif.

To this I beg leave to add another Arabian pedigree of an horse, from an Appendix to the British Zoology, by Pennant.

Taken before Abdorraman Kadi of Acca.

The occasion of this present writing or instrument is, that at Acca, in the house of Badi, legal established judge, appeared in court Thomas Usgate, the English consul; and with him Sheikh Morad Ebn al Hajj Abdollah, Sheikh of the county of Safad, and the said consul desired from the aforesaid Sheikh proof of the race of the grey horse

beian blood, either on the male or female side, which, nevertheless, is deemed *noble*, but *misallied*.

The third, and last division, is made up of the common and ordinary horses, which are sold at a low price, while those of the first and second class (among the latter of which some are to be found equal to those of the first) command excessive sums of money, when sought in purchase.

horse which he bought of him, and he affirmed to be Monaki Shadûhi *, but he was not satisfied with this, but desired the testimony of the Arabs, who bred the horse, and knew how he came to Sheikh Morad, whereupon there appeared certain Arabs of repute, whose names are undermentioned ; who testified and declared, that the grey horse which the consul formerly bought of Sheikh Morad, is Monaki Shadûki, of the pure race of horses, purer than milk †; and that the beginning of the affair was, that Sheikh Saleh, Sheikh of Alfabal, bought him of the Arabs, of the tribe of al Mohammadat, and Sheikh Saleh sold him to Sheikh Morad Ebn al Hajj Abdollah, Sheikh of Safad, and Sheikh Morad sold him to the consul aforesaid ; when these matters appeared to us, and the contents were known, the said gentleman desired a certificate thereof, and testimony of the witnesses ; whereupon we wrote him this certificate, for him to keep as a proof thereof. Dated Friday, 28 of the latter Rabi, in the year 1135 ‡.

Witnesses.

Sheikh Jumat al Falibau of the Arabs
of al Mohammadat.

Ali Ebn Taleb al Kaabi.

Ibrahim, his brother.

Mohammed al Adhra Sheikh Alfarifat,
Khamis al Kaabi.

* These are the names of the two breeds of Arab horses, which are reckoned pure and true ; and those which are of both these breeds by father and mother are the most noble and free from bastardy.

† A proverbial expression.

‡ I. e. 29 January, 1722.

It is a rule with the Arabs never to let a *capital* mare be covered but by a stallion of equal quality. Each breeder acquires a perfect knowledge of their own and neighbours horses, and of each particular relative to them; as their names, mark, colour, exploits, and age. When an Arab has not an approved stallion of his own, he hires one for a certain sum of his neighbours; *Witnesses* are called to be present at the consummation, who give a solemn certificate of the performance, signed and sealed in the presence of the *Emir*, or some other magistrate. In the instrument of attestation, the names of the horse and mare are mentioned, and their pedigrees set forth. When the mare drops her foal, witnesses are called again, who sign a fresh certificate, touching the birth of the foal, in which they describe each particular, and record the day of the birth. These vouchers stamp a great value upon the animal, and, like the deeds of an estate, are given with it, when sold, or otherwise called in question.

The lowest-priced mares of the first class, are worth five hundred French crowns; many of them will bring a thousand, and some even four, five, or six thousand livres. As the Arabs have no houses, but live in tents, these tents serve at the same time for stables for their horses, and homes for themselves. Mares, foals, the master, and his wife and children, lay together pell-mell, and receive the shelter of the same roof; which

Et pecus et dominum communi clauderet umbrâ. Juv.

In

In the same cavern, undistinguish'd, sleeps
The humble owner, and the flocks he keeps.

The young children will lay upon the neck, side, or crawl between the legs of the mare and foal, without receiving the least hurt; and it is even asserted, that these animals are cautious how they move, lest they should incommode these little ones, by whom they will permit every playful liberty to be taken. Their masters treat them with the utmost fondness, and perfect good will and harmony subsists between them; they are extremely nice in the care of them, and endeavour to engage them to perform what they require by the gentlest means, seldom chusing to urge them beyond the walk, which is their usual pace; but if they have occasion to give the spur, the animal no sooner feels its side touched by the toe of the *Stirrup*, which is pointed and sharp, so as to answer the intention of a spur, but it springs forward at once with incredible force, runs with amazing rapidity, and leaps over whatever obstructs its way, with the lightness and vigour of a stag; yet is so gentle and attentive to the rider, and so well taught, that if he should happen to fall, it will stop at once, tho' running at the top of its speed. The Arabian horses generally are of a middling size, neat and clean in their shape and limbs, and of a thin and slender figure. Their keepers feed and curry them morning and night with great exactness, never suffering the least stain to remain upon them, frequently washing

washing their legs, manes, and tails, which latter they encourage to flow at full length, and comb but seldom, for fear of breaking or pulling out the hairs. They never feed them in the day, but allow them to drink two or three times, reserving their meal till sun-set, when they dispense to each horse about half a bushel of barley, well sifted and cleaned, and put in a sack, which they tie upon their heads, where they leave it till morning, that they may take due time to eat their allowance. About March, when the grass is strong and plentiful, they foil them, and devote this season likewise to the work of procreation ; observing always to throw cold water upon the mare, the moment the stallion descends from her back. This custom is observed by us, and other European nations, being probably borrowed of the Arabians, as well as that of keeping the pedigrees, and recording the victories of our race-horses. When the spring is past, the horses are taken from the pastures, and kept for the rest of the year without grass or hay, and solely upon barley, with a certain portion of straw. When the colts are about a year and six months old, the Arabs shear the hair of their tails, to make them grow thicker and stronger.

They begin to ride the colts at the age of two years, or two and an half at most, rigidly observing never to touch them before this period, and always keeping those horses which they ride, saddled and bridled, and waiting at the doors of their tents the whole day.

The most ancient and noblest breeds of this country, are said to be sprung from the wild horses of the *Desert*, of which, many ages ago, a stud was composed, which increased the breed, and peopled Asia and Africa with these noble animals. These horses are so fleet as to outrun the *Ostrich*, and the Arabs of the *Desert*, as well as the people of *Libya*, rear a great number, and devote them solely to the chase, never using them in combat, or upon journeys, feeding them with grass, and when that fails supporting them with dates and camels milk, which contributes to make them active and vigorous, without inclining them to grow fat.

From these accounts it is to be concluded, that the Arabian horses are, and have been, from all time, esteemed to be the first and best of their kind; and that it is originally from them, that the noblest breeds of Europe, Asia, and Africa proceed, being immediately or remotely descended from *Barbs*, descended from Arabians, whose climate is, perhaps, the most favourable and best adapted to the nature of horses of any hitherto known, since, without going elsewhere, in search of horses to *cross* and mend their breed, the Arabians keep it religiously pure from all foreign mixture, and trust solely to their own stock, which affords them a finer, and more generous race, than they could procure by any alliances with other horses. So that if the climate should not in itself be the most friendly and congenial of all others to the nature of horses, yet the inhabitants seem to make it so, by their nice and judicious care,
and

and by never permitting an horse or mare to come together, unless of equal rank, beauty, and merit. By this exactness, scrupulously observed for ages, they have raised and refined the species, and led it up to a pitch of perfection, beyond what mere nature perhaps could have attained, though assisted by the advantages of a better country. With respect to the climate, it is a certain truth, that those agree best with horses which are rather hot than cold; and above all a dry soil is necessary: that in general middle-sized horses are to be preferred; that care and proper management will conduce as much almost to their well-being as food; that mildness, patience, and kind treatment, will influence their temper, gain their consent and obedience, more effectually than severity and force; that horses of warm climates have their bones, hoofs, and muscles more compact and firm than those born in colder regions; and that although warmth is more pleasing to their constitutions than cold, yet the extreme of either is hurtful; and lastly, that their *Manners*, characters, and other qualities, almost entirely depend upon the climate, the properties of food, their treatment, and education.

I will conclude this narrative with a description of their manner of riding at this day. The account is taken from a traveller, who visited the tents of these *Bedouin* Arabs in the year 1749, and was an eye-witness of what he relates.

“ It is well known (says he) that the chief article
 “ of property in Arabia consists in horses, which are
 “ the finest and best of their kind. Their owners ma-
 “ nage them in their way very dexterously. Their sad-
 “ dles have the back part, or *Cantle*, so high, that it
 “ reaches more than half way up the rider’s back.
 “ The stirrups are flat, in the Turkish manner, and
 “ contain the whole foot. They never use a girth,
 “ which makes it more difficult to mount, and keep
 “ their seat. The Arabian youth understand the equi-
 “ libre, and keep their body in a just counterpoise,
 “ being so dextrous, that they will stand on the saddle
 “ while the horse runs at full speed, fling their lances,
 “ turn round, throw themselves over, and stand
 “ upon their heads ; the horse continuing his career
 “ all the time *.”

The reader will remember that these performances
 are related by many writers to have been in use among
 the Romans ; and the present times afford, in *this*
 kingdom, many instances of these extraordinary feats
 of agility ; which, though wonderful and unusual,
 are not equal to what the *Rope-dancers* constantly exhibit
 in their public shews, and which can by no means be
 allowed to pass for horsemanship ; which depends upon
 the exactness, readiness, and fidelity with which the
 horse obeys the directions of his rider, who is re-
 quired to give them according to the known rules of

* Hasselquist.

the *Art*, and the capacity of the horse to execute them. While these feats, are only a display of the activity and suppleness of the man, without any attention to the horse, beyond the ordinary method of riding.

The *Arabian* breed is propagated in Barbary, among the Moors, and even among the negroes, on the banks of *Gambia* and *Senegal*, where some horses of beauty and merit are sometimes to be found in the possession of the princes and chiefs of these people. Instead of barley and oats they are fed with Indian corn, bruised, or ground into flour, and mixed with milk: this nourishes them, and makes them fat: and although the country is severely hot, they are permitted to drink but sparingly. Arabia has peopled not only *Egypt* and *Turkey*, but, as it is thought, *Persia* also with horses, which formerly boasted a very generous and admired breed of its own. *Marcus Paulus* speaks of a stud which could count several thousand white mares; and says, that in the province of *Balascia*, were great numbers of large and active horses, whose feet were so good, and their hoofs so tough and firm, that shoes were useless and cumbersome.

The *Egyptian* horses are little known in Europe, but the country is certainly capable of producing a noble and serviceable breed, equal to those it boasted in former days. It is said by some late travellers (whose judgment, nevertheless, as horsemen, cannot be relied on) that its horses are superior to those of all the
neigh-

neighbouring countries; and Dr. Shaw * asserts, that they are preferable to those of *Barbary*, both in goodness, beauty, and size, being indebted for the last to the fruitfulness of the soil, which affords great nourishment, and for the former to the Arabian blood which flows in their veins. This country is said to have two distinct breeds, one of its own, the other Arabian. This latter sort are so highly valued, that numbers are purchased to be sent to Constantinople; but the despotism of the government is such, that the breeders are afraid and discouraged from raising a noble race, as they are certain almost of having them taken from them without any price paid, or satisfaction given; so that the owners of fine horses, will frequently lame or blemish them, that the *Bey*s may not like them, and take them away by force †.

Æthiopia has so little intercourse with the rest of the world, that much concerning it cannot be known. Some writers, however assert, that it originally gave Arabia the fine breed of horses which it so long has boasted. Others think that *Æthiopia* owes its race of horses to Arabia. The horses are generally reported to be strong, nimble, and mettlesome, and (like the *Men*) *black*. They are kept sacred from common and ignoble labours, not suffered to travel long and fatiguing journeys, but reserved for the nobler tasks of battle, or the course, the ordinary work being performed by mules. They wear

* Shaw's Travels, chap. ii.

† Vid. Maillet and Pococke.

no shoes ; upon which account, when they go through uneven and rough places, the riders dismount, get upon mules, and lead their horses in hand, that, by having no burden to carry, they may tread the lighter*.

The Barbary horses are to be found in most countries of Europe. Their *Foreheads* are generally long, slender, and ill-furnished with mane, but rising distinctly and boldly out of their *Withers*. Their *Heads*, lean, small, and what the French called *moutonné*, or resembling that of a sheep. The *Ears* handsome, and well-placed ; the *Shoulders* light, sloping backward, and flat. Their *Withers* fine, and standing high ; *Loins* short and strait ; *Flanks* and *Ribs* round and full, without having too large a *Barrel* ; their *Haunches* strong and elastic ; the *Croupe* oftentimes somewhat too long ; the *Tail* placed high ; *Thighs* well-turned and rounded ; *Legs* clean, well-made, and thin of hair ; the sinews detached from the bone, but the *Pastern* generally too long and bending. The foot good and sound.

There are of all colours, but the most common is grey. They are generally cold, and slow in their paces, requiring to be rouzed and animated by the rider ; when they will discover a great fund of vigour, wind, and speed. They are very light and nimble, formed to excel in running, and are generally more valued in their offspring, than for their own personal

* L. Ludolph Hist. Æthiop.

merit ; being thought, when transported into foreign countries, to get colts which excel their sires in goodness : for this reason they are valuable in studs, especially if they are of the larger growth, the greater part being but of a middling size. The *Algerines* * are said not to like to castrate their horses, but only squeeze their testicles when they are about three months old, which renders them incapable of propagation.

It is thought that the horses of the kingdom of *Morocco* are the best, and next to them a breed called the *Mountain* barbs. The horses of these climates, as well as of all hot countries, have always short and fleck coats, with soft and smooth hair. The peculiar merit of the *Barbs* consists in their being very sure-footed, and of tempers most amiably gentle, as well as very docile and attentive. Their walk is free and bold, their gallop very rapid, these being the only paces they know ; for they are never taught to amble, nor permitted to trot, their owners looking upon these paces as vulgar and ignoble.

The horses throughout the *Levant* have their hoofs very hard, as well as those of *Persia* and *Arabia*, whose horses are all shod, but ought to have light and thin shoes.

Turkey, *Arabia*, and *Persia* all follow the same rules in dressing, feeding, and treating their horses. They expose their dung in the sun, and when it is so dried as to become a fine and soft powder, they spread it

* Shaw's Travels, chap. 2.

under them instead of litter, continuing to dry it, as often as it is infected by the addition of fresh dung falling from the animal.

This dried dung has the effect upon the skin, which powder has upon human hair, and gives it a most beautiful gloss and lustre.

Turkey possesses a great variety of horses. *Arabians*, *Tartars*, *Greek*, *Hungarian*, and others, besides their own natural breeds. The last are handsome, and elegantly shaped, have a great deal of spirit, are swift, and have many agreeable qualities, but are too tender and delicate. They are unequal to fatigue, have weak appetites, and are soon agitated and distressed. Their skins are soft, and so quick of feeling, that they cannot bear the curry-comb, for which reason their keepers use only the brush, and wash them: though beautiful, and of a striking figure, they are very inferior to the Arabian horses, nor to be compared with the Persian, which, after the Arabian, are the finest and best horses of all the East. Nor are they so well proportioned as the Barbs, their necks being usually weak, and too slender, their carcases long, and their legs too delicate and small: they nevertheless are capable of much labour, and furnished with unfailing wind. Nor ought we to be surprised at this account, for it is a truth, that in all hot climates, the bones of animals are more solid and close than in colder situations; and this is the cause that the shank-bone of horses born in warm climates, is of a less diameter than those of horses of

the same size, born under a colder sky, while they are in proportion stronger, and capable of greater resistance.

The Turks ride with their stirrups so short, that their knees are almost as much bent, as when they sit upon their hams upon a sofa. Their saddles are as large and unweildy as a pack-saddle; they fasten and secure them upon the horse by a large girth, which passes over them, and prevents the saddles from turning, which their great weight would otherwise make them do. The bridles are generally gilt and ornamented, but otherwise very clumsy and ill made.

The Turks seldom use *Spurs*, or carry a whip or switch, nevertheless they have an absolute command over their horses, and make them do whatever they please. In riding, they use only a stick of about three feet in length, and as big as a large cane; this they hold by the middle, and strike the horse with it on his neck with either end, to direct and compel him to turn; making them run at full speed, and laying them out so rapidly, as almost to make their bellies touch the ground, the riders, at the same time, striking their darts into a turban, or tossing them in the air, riding after, and catching them before they fall to the ground. Others, especially the *Arabs* belonging to the Sultan, will leap from one horse on another, running at their utmost speed, others will creep under the belly, and up to the saddle again, others will turn two or three times round the horse's neck, and others will stand upright upon

the faddle, and turn their faces to the tail, the horses all the time going at their utmost stretch *.

After the *Arabian*, the *Persian* horses are the most meritorious throughout the East. The plains of *Persepolis*, *Media*, *Ardebil*, and *Derbent*, raise annually a prodigious number, which are excellent in most particulars ; but those bred in *Kurdistan* (a province) are reckoned the best, both in beauty and strength †. The famous traveller *Pietro della Vallè*, prefers the common horses of Persia to those of Italy, and even to the most admired of the kingdom of *Naples*.

The *Persian* horses are generally of a middling size ; there are some which are small, but not less valuable for vigour and goodness. Some also are bred of large growth, and as big as our faddle horses. They are in general small-headed, have fine and long fore-hands, are narrow-chested, their ears well-turned, and well set on, legs rather small and delicate, croups well fashioned, and their hoofs good and firm. They are docile, quick, light, bold, full of spirit, and capable of enduring great fatigue ; very swift, sure-footed, and of such resolution as to persevere to the last gasp ; hardy in their constitution, and easily nourished and maintained. Their food is barley, mixed with cut straw, which they eat in a bag, tied upon their heads ; in the spring they are turned to grafs for six weeks.

* Dumont's Voyage.

† Bell's Travels.

They wear their tails at full length, and are never gelt; are covered with cloths, and cleaned with the nicest attention; are managed with a snaffle, and ignorant of the spur, the *Persians* using none. Great numbers of them are sent into Turkey and *India*. In spite, however, of these commendations so lavishly, yet deservedly bestowed, all travellers agree in giving the preference to the Arabian horses, which are prized even by the *Persians* to the horses of their own country.

These latter are apt to carry their noses so high, as to strike the rider's face with their heads, unless he is much upon his guard to prevent it: for this purpose, they are generally rode with a martingale. The horn of their hoofs is much better than of the European horses, either because the climate is more favourable, or because the *Persians* do not injure and destroy their feet by an injudicious method, or too frequent a practice of shoeing them. A *Persian* will make no difficulty to tack on the first shoe he finds, and adjust it to the foot, which is generally so strong and sound, that the nails may be drove in any part of it. The shoes are light, flat, and made to fit exactly even, without cramps, or being turned up; but when the ground is hard and smooth, the horse is apt to slip, as well as when it is soft and moist. It is a custom with some to mix salt with the barley, with which they feed their horses, to correct the rankness of their dung, and
make

make it less offensive when it is dried, and strewed for litter under them.

They dress and clean their skins with a sort of *Curry-comb*, which has no handle, and but four *Graters*, or *Teeth*: after having curried them, they close and smooth the hair, by rubbing it with a piece of felt.

The Persians have great personal address and activity on horseback. They play at *Mall* mounted on their horses, and strike the ball with certainty and surprising skill. They place also upon the top of a tree, or high pole, an apple, as a mark to shoot at with arrows. They set off full speed, and when they are got beyond the mark, turn themselves round towards the croupe, draw their bows, and in this pace, and this attitude, seldom fail to hit the apple.

The *Indian* breed of horses is in no degree good or agreeable. The chief people of the country, for this reason, ride those which come from *Persia* or *Arabia*.

Their keepers give them a little hay in the day time, and at night feed them with peas boiled with sugar and butter. This diet is the chief nourishment they have, and it keeps up their strength to a certain degree, for without it they would decay and perish; the climate being unfriendly, and ill adapted to the nature of horses. They sometimes also give them *Yams*.

The breed of the country is very small, and it is probable that those climates in which the heat is excessive, are very ill-suited to the constitution of the horse; for those which are found upon the Gold Coast,

Coast, *Judda* and *Guinea*, are as worthless and contemptible as the Indian race. They carry their necks and heads so low, that they almost touch the ground; and are so weak and tottering in their paces, that they seem as if they would fall every moment, and so sluggish, that without beating they will not stir at all, and with this very stubborn and indocile: so that they are fit for nothing but to serve for *Food* for the negroes, who relish mightily the flavour of their flesh, and have this taste in common with *Arabs*, *Tartars*, and *Chinese*.

The people of this day, according to an elegant, accurate, and judicious writer*, feed their horses in the rice-fields, and when flesh is plenty, they boil the offal to rags, and mixing it with butter, and some sorts of grain, make balls, which they thrust down the horses throats. In a scarcity of provision they give them *Opium*, which has the same effect both on horses and men, for at once it damps their appetites, and enables them to endure fatigue. The horses of the country are naturally so exceedingly vicious, that they are not to be broken and tamed, and cannot be brought to act in the field, with the same regularity as a squadron of European cavalry. The Persian horses being more gentle and tractable, are often valued at a thousand guineas each, while those of India sell for fifty or one hundred.

* Cambridge's introduction to his Account of the War in India.

An * Italian traveller and writer speaks of having seen between *Balsora* and *Bagdat*, a singular breed of *green* horses, with *yellow* eyes. I am no voucher for the truth of this account, but at the same time dare not venture to prescribe any bounds to the variety in which nature is known to delight; as to the *green* colour it is certainly unknown among horses; and so were, at some time or other, and in different countries, many other colours, which are now familiar; and as to the *yellow* eyes, they seem to be no more extraordinary, than the *Ferret* eyes, by which a breed of cream-coloured horses, belonging to his Majesty, and now in the royal stables, are peculiarly distinguished.

The horses of this last nation stand in no better estimation than those of India. They are weak, spiritless, and ill-made; in some parts of the kingdom they do not exceed three feet in height. Almost all of them are gelt, and are so dastardly and timid, as to be unfit for war; so that it may be said that this country was conquered by the *Tartar Horses*, which are a race extremely adapted to war; and although but of a moderate size, are strong, nervous, proud, full of spirit, bold, and active. They have good feet, but somewhat narrow, their heads are well-shaped and lean, but too small. The forehead long and stiff, and their legs over-long: yet with all these imperfections, they must be accounted good and serviceable horses, being uncon-

* Viaggi de Gasparo Balbi, p. 31, 1590.

querable by labour, and endowed with prodigious speed. The *Tartars* live with them almost in the same manner as the Arabs do with their horses; when they attain the age of seven or eight months, they make their children ride them, who exercise them in small excursions, and short reprises, dressing and forming them by degrees, and early and gentle discipline; but inuring them to undergo (as the Parthians did before them) hunger, thirst, and many other hardships. They never put them to any serious labour before the age of six or seven years, when they require of them the severest services, and compel them to incredible fatigue, as travelling two or three days without resting, and passing four or five with no more, or better nourishment, than an handful or two of grass, given every eight hours, and an entire day without quenching their thirst. These horses, however, which are so robust, and endure so much in their native country, lose their vigour, and decline when removed into *China*, or the *Indies*, but thrive very well in *Turkey* and *Persia*.

They are of a good size for the saddle, and are *Pacers* by nature. Their owners, like the ancient *Geloni* and *Sarmatians*, make the animals supply them with food, for they eat their flesh at this day, as well as the *Curds*, or *lac concretum* of the mare's milk, mentioned by many ancient writers *.

* Vid. Bell's Travels to Isfahan.

The *Tartars* have in all ages been famous, under different names, for their love of horses, and skill in riding.

It is a practice with them, says an author, who wrote the History of the Conquest of China, by this people (Palafox) to tye the reins of their bridles to their girdles, and by the motion of their bodies alone to govern and direct their horses ; putting them into different attitudes, and making them perform a variety of evolutions. By this method they have their hands at liberty to use their weapons, which they manage with most remarkable skill, and for which they have been distinguished in all ages beyond other nations. Some will hold their bows in the same hand in which they hold their bridles, and at the same time draw the bow, and guide their horse with great address, always riding with their stirrups very short, in order to collect themselves better, and be able to rise up as it were, when they are going to attack an enemy, and strike a blow.

The district called *Little Tartary* has a breed of small horses, which the inhabitants value so much, as never to permit them to pass into the hands of strangers. These horses possess, in a small compass, all the good and bad qualities which are to be found in their neighbours of Grand Tartary, and are an instance, that custom and education will induce a similitude of manners, and operate almost as powerfully as nature herself.

Circassia, *Mingrelia*, and the adjacent parts, are stored with horses, which are of a better mould, and juster proportions than those of Tartary, and consequently are admired and valued. The Circassians are equal to the greatest fatigue, and celebrated for it.

The breed of horses in *Greece* have to a degree shared the fate of other valuable benefits, the productions of nature, and the works of art and industry, which were formerly the portion of that once flourishing and distinguished country. All crushed and extinguished by the oppression, violence, and ignorance of its savage conquerors, the Greek horses make no considerable figure in the modern catalogue, nor are the breeds much cultivated; it is said, however, that there still are some, particularly in *Thessaly*, which belong to the Grand Signor. Some of the islands in the *Archipelago* are furnished with good and valuable horses, especially *Crete*, but none of eminence sufficient to make them prized by other nations, or entitle them to particular notice.

The nations of Asia and Africa, except the *Chinese*, never geld their horses. Some kingdoms of Europe likewise have not yet adopted the practice. *Castration* deprives the animal of a considerable part of his strength, spirit, and courage, robs him, in fact, of his very *Soul*, and leaves him a mutilated, dastardly, and unnatural creature; but, at the same time, makes him mild, patient, more obedient, and consequently fitter for many purposes, and more agreeable to many riders.

Russia.

Russia is not unfurnished with horses, but has never yet been able to raise a breed that has been much regarded by other nations ; the country, as the Duke of Newcastle says, being less adapted to breed horses, than to nourish *Bears*, of which animals it can boast very noble and capital races. This empire, however, and all its various dependent states, is so altered and improved, since this great horseman wrote, that it seems at present to be entitled to a better character, and more consideration than he bestowed upon it.

The *Russian* horses are small, but hardy, and able to endure great fatigue, without suffering much in their spirit, strength, or constitution. In those places where the soil is richer, and herbage more abundant, the breed is larger, and of a stouter mould. The sovereign and many of the nobility have *Studs* in various parts of the country. There is an imperial one upon the river *Rudûia*, destined to supply the guards with horses, formed to contain four hundred mares and about fifty horses. The stallions are *Danish* horses, and sometimes *Turks*. The former are purchased at a large price, generally costing eight hundred *Rubels* each, or one hundred and sixty pounds sterling. Those of the Turkish breed are handsome, and finely shaped, but too slight and weak for heavy cavalry.

The *Kalmuck* horses are somewhat higher than the Russian common horses, and so tough and strong in their constitution, as to be able to run three or four hundred English miles in three days. They subsist

summer and winter solely upon grafs in the great deferts, which are between the rivers *Don*, *Volga*, and *Yaik*. In winter time they scrape away the fnow with their feet, and eat the dead grafs which is under it, and the tops of young trees and fhrubs. They recover very foon in fummer the damage they fufained from the rigours of the wintry feafon. After Midfummer the grafs becomes very dry and hard, when they return to the great meadows, which are on the banks of the *Volga*, and other rivers. They go in great herds, of four or five hundred, and even a thoufand horfe. Such an herd is called in the Ruffian, and all the Tartarian and Kalmuck languages, *Taboon*. They are excellent fwimmers, and pafs the river *Volga*, which is from one to two miles in breadth, with great eafe; fo that when a Ruffian has bought one of them, and brings it on this fide the river, diftant an hundred miles (Englilh) from the place where its firft mafter, the *Kalmuck*, lived, the horfe will pafs the river, and find its way to the *Taboon*. They are fo cheap, as to be bought at firft for one *Rubel*, or four fhillings fterling each horfe. They are feldom put to draw carriages, but devoted chiefly to the faddle. They are brought with difficulty to eat barley, oats, or any kind of grain, preferring to them grafs, either frefh, or dry and withered.

The *Nogay* horfes are a breed belonging to the *Tartars*, which are of the *Nogay* tribe, and are fubjects to the *Kalmuck Khan*, but different from thofe *Nogayan Tartars*, who are a part of the fubjects of the *Tartar Khan*
of

the *Crim*, and live between *Bender* and *Otcha Kof*, about the *Dniester*, and are called *Yedfan*, or *Yedisfan*, in the Tartarian language, which word signifies seven thousand because originally this horde amounted to that number.

The *Nogay Tartars* in Russia live between the *Don*, *Volga*, and *Yaik*, among the Kalmucks, having their pastures assigned, as well as the Kalmucks, by the *Khan*. They remove northwards during the summer; about Michaelmas they repass the *Volga*, and live to the south towards the river *Ruban*, and *Tcherkasses*. These horses are extremely hardy, and live in the same manner as the horses of the Kalmuck, but are stronger, higher, and trained to draw carriages: they are sold to the Russians from ten to fifteen *Rubels* each.

The *Turcomans*, a free nation, living between the Caspian Sea, and the lake *Aral*, have horses of the same nature as those of the *Nogay Tartars*.

The *Bashkirs* are a nation subject to the Russians, and have a race of horses stouter and better than the *Nogay* horse, and accounted most excellent *Amblers*.

The better sort of these horses will sell for fifty, sixty, or seventy *Rubels* each, in proportion as their *Amble* is esteemed. The common breed are bought at twenty or thirty *Rubels* each, and destined to mount the dragoons in the Russian service. Many private *Bashkirs* keep *Taboos* of three or four hundred mares. They go summer and winter in the fields, few horses, which are employed in the winter, to draw sledges, being housed, or fed with hay.

The

The *Kirghin Rhaïssaks* are a nation divided into three *Hordas*, the great, middle, and little *Horda*. They are reckoned, in some degree, to be subject to the Russian government, but pay no tribute, and may rather pass for a free and independent nation, living under sultans, whom they themselves elect. They have great *Taboons* of horses, of the same breed as those of the *Bashkirs*: in summer the horses are fed in the great desert, bordering on the river *Taïk*. In winter the *Taboons* remove to sandy places, where the snow never is so deep as on the rest of the desert. Some drive their *Taboons* near the lake *Aral*, and the river *Sir-Doria*, where large tracts of ground are covered with reeds, on which the horses browse, and are nourished. The horses of this people are lighter, and more stately than those of the *Bashkirs*. They serve to mount the Russian cavalry. A fair is held annually near *Orenburgh*, and the fortrefs of *Troitsboï*, where many thousands of these horses are sold to the Russians, or bartered against other merchandizes. These horses never eat hay; they are used and familiarized to the firing of guns, which the *Kirghin-Raïssaks* employ in hunting and war; many of these horses are as good *Amblers* as the *Bashkirian* horses.

The *Tcherkesses* are a nation which live in the *Caucasus*, near the sources of the river *Ruban* and *Terck*, the former of which falls into the sea of *Azof*, and the latter into the *Caspian* sea. These people were formerly subjects of the *Crim Tartars*; but since the year 1709, have been a free and independent people. Their horses

are about the size of the *Kalmuck* horse, ill-made, without elegance or proportion, and ewe-necked for the most part, but of such strong and hardy natures, as to be able to run five or six hundred English miles in three days.

The *Step*, or wild horse, is an horse of the desert: there are three different kinds of these wild horses. The horses of the desert (about *Azof*, live between the *Palus Mæotis* and the *Dou*. They owe their origin to the siege of *Azof*, in the year 1697, when the great army being obliged to employ a prodigious number of horses to bring ammunition and food, were compelled to suffer their horses to go deep into the desert, in order to subsist them; the animals availed themselves of this permission, strayed to great distances, became wild, and created a *new* breed. They are generally of one uniform colour, inclining to *red*, the hair of their skins being curled, and waved like a lamb-skin; but when they grow old, it changes to a mouse-grey, their manes and tails being black, and having a black list along their backs. They live in great *Taboos*. The stone-horses keep watch round about, and give a signal by neighing of the approach of man, or any object that alarms them; upon which, the whole troop, with inconceivable speed, run deeper into the desert. During the winter, the *Kossacks* of *Bachmont*, and other *Donish* *Kossacks* drive them into deep valleys, full of snow, and catch them with a noose. The greatest part of them they kill with a spear, the younger are kept for use; and

and being coupled to a tame horse by an halter, for months together, grow gentle and obedient; and are thus trained for draught, and are found to be infinitely stronger than a common horse. The *Kbalmucks* sometimes hunt these horses as their food, and use their skins for cloaths in winter.

The *Tarpans* are a kind of wild-horses, in the desert, east of the river *Yaik*. They are of a middling size, roundish, short, generally of a bluish-grey colour, with big heads, and ewe-necked. They are taken with a noose, and broken to the saddle, by being coupled to a tame horse.

The *Roslans*, or *Turchans*, are another kind of wild-horses, in the great desert. They are higher than the *Tarpans*, mouse-grey in colour, with long upright-standing ears, their manes and tails thinner and shorter than the common breed, their coats long and thick. They feed by thousands together in one *Taboon*. The *Kirghis Rbaisfaks* shoot them with guns, and eat them.

All kinds of horses are eaten by the *Tartars* and *Kbalmucks*. A foal is reputed a great dainty. Mares milk is likewise a frequent drink, which, when kept and fermented, becomes intoxicating, once distilled, it is called *Roomys*, twice, *Arekba*, and is very strong and inebriating. The *Tcheremisses* and *Tcheuwasses*, pagan nations, near the *Volga*, in the government of *Ragan*, use the horse in their sacrifices, and chiefly *white* ones, especially in their great annual solemnities in autumn;
of

of which none can partake, unless he first has bathed, and put on a clean shirt.

The *Kalmuck* horses are never shod, nor does it appear that shoes are necessary, the climate being very dry, and the ground generally firm and hard; the hoof likewise is so solid and indurated, that nothing can hurt it. As the *Kalmucks* never use shoes, who are next in situation and connexion with the Russians, neither do the more barbarous and remote nations; inasmuch as that they would have received the practice from the *Kalmucks*, as the *Kalmucks* from the *Russians*.

All these people, as well as the *Turks*, and other Eastern nations, have solid *Horse-shoes*, which cover the whole sole of the foot, and not the margin only, like the European shoes: the Russians use this sort of shoe sometimes, but seldom.

The *Stirrups* of the *Tartars*, and other Eastern people, are hung very short, and very broad at the bottom where the foot stands, exactly like the *Turkish* stirrup already described.

The *Tartars* of the *Krim* never undertake an excursion, without allowing three horses to one rider. Many ancient nations observed the same method; and the ancient *Gauls* had a body of horse called *Trimarkisia*, named thus because each soldier had three horses attending him, so that when one was either killed in battle, or overcome by fatigue, he might immediately mount another *. In

* Vid. Gmelin's Voyage to Siberia. Vid. Muller's Hist. Col. Ritchkof's Topograph. of the the Orenburgh Govern. Philosophical
VOL. I. U Transact.

In the empire of *Russia*, it is a law ordained, that no horse shall carry above fifteen *Pud*, each of forty pounds weight, *Russian* weight, in summer, and in winter, during the snow, and use of sledges, above twenty-five or thirty *Pud*; by this rule we are somewhat enabled to judge of the strength of the horses, and of the difference of the roads in summer and winter.

The *Polish* horses are very hardy, strong, and useful, but have not many agreeable or distinguished qualities. They are generally of a middling size; those of *Lithuania* are still smaller, but have their merit for the purposes of easy riding, many of them going the *Amble*, which pace is much approved by the *Poles*, *Russians*, *Tartars*, and other Eastern nations.

Some other adjacent tracts or regions are furnished likewise with horses, which are too inconsiderable to deserve a particular description; or, to speak more properly, may be comprehended under those of the horses already mentioned. The *Poles* are reported to use no shoes for their horses *.

In the marshy parts of *Prussia*, in the *Werders*, or Low Countries, towards the mouth of the *Vistula*, are a breed of good, tall, strong horses, resembling the *Friesland* horses, but not equal to them in constitution and per-

Transact. 1766,—67.—Specimen Hist. Naturalis Volgensis, auctore J. R. Forster, who since has most obligingly communicated many particulars from his own observations.

* Vid. Voyage to Siberia, par Auteroche.

severance

severance in labour, having generally bad feet, and seldom being well-shaped and handsome. The Russians and Prussians buy large numbers of them for their cavalry, at the price of about eighty rixdollars each horse, which is about eleven pounds sterling. The King of Prussia has some studs near *Tilset*, furnished with foreign stallions, valuable, and well chosen from the best breeds of *Naples*, *Denmark*, *Spain*, and *Turkey*. Many of the *Prussian* noblemen have likewise studs upon the same plan as those established by the King. The breed are commonly graceful and well-moulded, but are thought to fail in point of strength, nor to have that fire and spirit which are such necessary ingredients in the composition of a fine horse.

The horses of *Sweden*, from the barrenness, and extreme coldness of the climate, are low, and small: the *Norway* breed come under the same description, and are nervous, active, and hardy.

Pontoppidan, in his natural history of this country, says, that in the year 1302, a man, whose name was *Huleickson*, was the first who gave his horses oats in this country; whence he had the nick-name of *Horse-Corn*.

Quod in Norvegia primus equos avena paverit.

The horses here are not subject to so many diseases as in most other countries, and in particular the *Staggers*.

It is not usual to geld them, as in many other places, for which reason they are full of strength and spirit, and preferable to geldings.

The *Norway* horses are better for riding, than draught; their walk is easy, they are quick, active, full of courage, and very sure-footed; so as to be able to go in the bad roads of this kingdom, where the fine Danish horses would be so embarrassed as to endanger their own, and their rider's safety. When they go down a steep cliff on stones laying like steps, they first tread gently with one foot, to try if the stone they touch is fast; and in doing this, they must be left to their own discretion, or the best rider would run the risque of his neck: when they are to go down a very steep and slippery place, they draw their hinder legs under them in a surprising manner, and slide down. They shew great courage in fighting with bears and wolves, which they are often obliged to do, especially with the former; for when the horse perceives any of them near, he attacks his antagonist with his fore-feet, which he uses like *Drumsticks*, to strike with, and usually comes off conqueror. Many people would not believe this, till Stadtholder *Wibe*, in the presence of *Frederick IV.* made the experiment with one of his coach-horses at *Fredericksburgh*. The creature fell upon a bear let loose against him, and soon dispatched his enemy. Sometimes, however, the bear, which is twice as strong, gets the better, especially if the horse turns about to strike with his heels. If he attempts this, he is ruined, for the bear instantly leaps upon him, and fixes himself upon his back: in this case the horse gallops away with his enraged

rider, till, by loss of blood, he drops down, and expires.

Denmark, and the dukedoms of *Holstein* and *Oldenburg*, boast a large variety of horses, which have so much vigour, pride, courage, and grace, that for the *Coach*, the services of *War*, and the *Manege*, they can be surpassed by few, although they often fail in elegance of limb, and symmetry of parts, having thick *Forehands*, *Shoulders* somewhat heavy, *Backs* rather long, and *Croups* too narrow to correspond with the fore-parts. In spite, however, of these defects, they have such generosity of nature, such strength and brilliancy, together with such animated and commanding *Action*, that when they can be found with the above-named imperfections corrected, and more polished and just in their construction, they become as bright an ornament as a soldier or horseman can wish to possess; and for a natural disposition and capacity to perform the *high airs* of the *Manege*, shine distinguished and praised above other nations.

In the islands of *Ferroe*, subject to the crown of *Denmark*, there is a race of horses of small growth, but strong, swift, and sure of foot, going with great ease over high hills, and other places with such certainty, that a man may more surely rely upon them, than trust to his own feet. They never are shod, and feed abroad both summer and winter, without ever coming under shelter.

In

In *Suderoe*, another of these islands, they have a lighter and swifter breed than in any of the rest: the inhabitants catch their sheep, which are wild, by hunting them with a dog. When they intend to take any, they mount their horses, knowing how to ride them up and down hills in full gallop, through moorish places, and over rocks and stones, so that the horses fear nothing when they are in the chace, and when the place is too difficult for them to ride over it to pursue their game, they leap from their horses, in the midst of the course, and take their best advantage against the sheep, the horses running after them, till they leap upon their backs again. Some of these horses are so taught, that the man overtaking the sheep on horseback, the horse will grasp, and hold it between his fore-feet, till the man takes it up*.

The frozen and ungenial country of *Laplant*, has also its horses: they are small of stature, like the men, but active and willing, somewhat eager and impatient, but free from vice. They are used only in the winter season, when they are employed in drawing sledges over the snow, and transporting wood, forage, and other necessaries, which, in the summer, are all conveyed in boats. In this season the horses are all turned into the forests, where they live with singular order and polity, forming themselves into distinct troops, and keeping within their quarters, where their owners

* *Feroæ*, et *Feroa* reſerata.—1676.

are sure to find them ; all returning of their own accord, when the season changes, and the earth no longer supplies them with food. In travelling, they will frequently take large mouthfuls of snow, which melts into water, and must be meant to quench their thirst. When their masters design to stop them, they lay hold of their *Tails* ; this discipline they understand, and obey implicitly *.

The *Spaniards* stand very forward in the national list of noble horses, second at least to the *Arabians*, and placed by many, and with fair pretensions, before the *Barb*. Their forehands are long, somewhat thick, and cloathed with a full and flowing mane ; the head a little too coarse, and sometimes hawk-nosed, ears long, but well-placed, eyes large, bold, and full of fire : their carriage lofty, proud, and noble ; *Shoulders* oftentimes thick ; *Breast* large ; *Loins* often a little too low ; *Ribs* round ; and the *Belly* frequently too full and swelling ; the *Croup* round and full ; the *Legs* well formed, and clear of hair ; the *Sinew* at a distance from the bone ; the *Pastern* joint frequently too long, and weak, like that of the *Barbs* ; the foot long and deep, resembling that of a mule, the *Heel* being high and narrow. Those of the finest breeds are generally well trussed, and well-knit horses, active and ready in their paces, of quick apprehension, have a memory rather too faithful, obedient to the utmost proof, wonderfully

* Voyage au Nord, par Outhier.

docile and affectionate to man ; full of spirit and courage, tempered with mildness and good nature, and generally very easy in all their paces ; of a moderate size for the most part, although sized horses are sometimes to be found among them. Those which are bred in *Upper Andalusia* are deemed the most valuable, although they generally have their heads too long, and disproportioned ; but this blemish, and many others which may happen, and are not essential, are all amply atoned by numberless pleasing, good, and great qualities ; by the sweetness of their tempers, the beauty and even majesty of their motion, and the affection and fidelity with which they serve their masters : so that enriched and adorned with these grateful qualities and high accomplishments, they are thought to eclipse the rest of their kind in the services of war, the graceful airs of the manege, the pomp of cavalcades and public solemnities *, and very justly to merit the title which that discerning judge, the Duke of Newcastle bestows upon them, when he calls them “ the Kings of horses.”

* Long ago, and indeed at all times, they were so esteemed, as to be considered as essential to public entries, and solemn processions ; other nations being desirous to procure them, and always employing them upon these occasions. When Queen *Elizabeth* made her entry into Oxford, some Spanish horses were led in the procession.—*Traduſti fuerant aliquot Aſturcones, ſine ſeſſoribus, auratis Sericisque Ephippiis inſtrati.*

Hearne's Tracts.

The

The *Portugal Horses*, or rather *Mares*, were famous of old for being very fleet, and long-winded—whether this character of them was really true, or only the opinion of ignorant people, cannot now be determined. If it was true, the modern race is wonderfully changed and degenerated from the qualities of their ancestors, for, at present, they are far from meriting much praise upon this account.

Portugal in general is a mountainous country, and many reasons have concurred to injure the breed of horses in this kingdom; when it was annexed to the crown of Spain, the mother-country was preferred for the establishment of *Studs*; and the practice *then* was to devote the very few districts in Portugal which are properly supplied with herbage and water to breed horned cattle for the shambles and plough, and mules and asses for many other laborious tasks.—Hence horses in Portugal (although the natives are exceedingly fond of them) have been considered rather as creatures of pomp and pleasure, than of service and utility, except in war, and as such the king and nobility, since the independency of the kingdom, have always chosen to supply their wants from *Spain*, as far as the mounting of the troops, and the purposes of parade and amusement require. If the Portuguese, however, should turn their thoughts to *Breeding*, there is no doubt but their country would produce precisely the same species of horses, as that for which Spain has always been so distinguished. At present the Portugal horses are in

no repute, and differ as much from their neighbours the Spaniards, as *Crabs* from apples, or *Sloes* from grapes.

The *Italian* horses were formerly more beautiful, and of greater fame, than the present race are thought to be; this degenerate alteration is said to be owing to a neglect of the breed, and a decay of that spirit which formerly animated the Italians, the fathers of modern horsemanship. Nevertheless this country is not destitute of many generous and beautiful breeds, dispersed in studs, which are formed in different states and districts.

The *Neapolitan* horses have always been renowned, and shine both in the *Saddle* and the *Traces*. Great numbers are bred in *Sicily*, a kingdom always extolled for the superiour merit of its horses—The *Neapolitans* are subject to have great heads, and thick forehands, are untractable, vicious, and consequently difficult to be subdued and dressed, this being their national character: to balance these faults, they are large and strong, and charm the spectator with their animated carriage, and majestic action. They have a wonderful genius for the *Piaffer*, and excel on all occasions of pomp and parade. Those of *Sardinia* and *Corfica* are small, but nimble, bold, and full of spirit.

The *Swiss* horses partake of these qualities, and were formerly accounted serviceable in war.

Germany is by no means destitute of generous and noble horses, useful for many different purposes ; yet they are reckoned to be heavy, and not to be good-winded, although the finer breeds come from *Turks* and *Barbs*, which are kept as stallions in many parts of that extensive country, as well as from Italians and Spaniards. They do not succeed so well in the chace and running as the *Hungarian* and *Transylvanian* horses ; which are of a lighter structure, cleaner limbed, of good wind, and able to run at a very considerable rate. *Bohemia* produces a variety of horses ; but, whether from natural defects, or the want of care and culture, they are not distinguished by any eminent qualities.

The *Hussars* and *Transylvanians* are accustomed to slit the nostrils of their horses, under a notion of giving the breath a freer passage, and improving their wind, as well as to render them incapable of neighing, which in war is oftentimes inconvenient and improper : this operation perhaps will not totally deprive them of the power * of neighing, but will certainly make the sound softer and more feeble.

The *Croatian* horses are nearly allied to the *Hungarian* and *Bohemian*, in all the leading qualities and outlines of character. These, as well as the *Poles*, are remarkable for being, as the French term it, *Begut*, or keeping the mark in their teeth as long as they live.

* The old writers recommend a cloth or list to be tied round the tongue for this purpose, which if it can be kept on without injury, may answer the design more effectually.

Holland furnishes a race of horses, which have much fame, but their best service is in the coach—They are in much repute in their own, France, and some other countries. The best come from *Friseland*. The countries of *Juliers* and *Bergue* also raise some, which are much approved. The *Flemish* horses are inferiour in value to the *Dutch*, having big heads, with a channel towards the nostrils, like a *Pike*, and are therefore named by the French *Teté de Brochet*. Their feet are unreasonably large, and flat, and their legs subject to watry humours, and swellings in the heels.

France abounds in horses of all kinds, but nevertheless knows but few, which, as a breeding country, do honour to her soil and climate, although great pains have been taken, and very skilful men employed at various times, to establish and cultivate a generous breed. Some parts of the kingdom, however, produce horses, which they need not be ashamed to rank with those of places more famous, and such as would incline us to think, that the fault is not alone, if at all, in the *Climate*. The best of those which are fit for the saddle come from *Limosin*; they resemble the *Barbs* in many particulars, and, like them, are fittest for hunting: they are slow of growth, demand much care and nursing in their infancy and youth, nor ripe for work till they are eight years old. There are also very good *Bidets* or *Ponies* to be found in *Auvergne*, *Poitou*, and *Burgundy*; but after *Limosin*, *Normandy* claims precedence, for its handsome, generous,
and

and serviceable breed; which, if they do not excel so much as some in hunting, yet are superiour in war, being stouter, and better moulded, and arriving at the fulness of their growth in shorter time. *Lower Normandy* and the district of *Cotentin* give a very good sort for the coach, which are nimbler and have more elasticity in their motions than the *Dutch* horses—*Franch Comptè* and the *Boulonnois* raise numbers likewise for common uses—It is remarked that the French horses are apt to have their shoulders too loose and open, as those of the Barbs are too confined and narrow.

Navarre, which borders upon *Spain*, has a kind of horses which partake of the properties of both these countries, and although not celebrated or sought after, have notwithstanding their share of merit; being light, active, and nervous, especially the finer sort, which are better and more valuable, in proportion as the *Spanish* blood prevails in their composition.

The finer and better sort of the more modern English horses, are descended from Arabians and Barbs, and frequently resemble their sires in looks and appearance, but differ from them considerably in size and mould; being more furnished, stout, and lusty. In general they are strong, nimble, of good courage, capable of enduring excessive fatigue, and, both in perseverance and speed, surpass all horses in the world—At the same time it is objected to them, that they are void of grace, and want that *Expression*, if I may use

use the word, in their figure and carriage, which is so conspicuous in *Foreign* horses, and so beautiful and attractive, as even to be essentially requisite upon all occasions of pomp and parade: but instead of displaying a dignity of motion, and a conscious air of cheerfulness and alacrity, as if they shared in the pleasure and pride of their riders, and were almost sensible of human passions, they appear in all their actions, cold, indifferent, unanimated. This is so apparent that the most heedless and ignorant spectator, who should, upon any occasion, see them contrasted with horses of *Action*, would be struck with the difference; would be uninterested with the tame and lifeless behaviour of the one, and ravished with the sensibility and well-tempered fire of the other; which, like the *Sparkling* of generous wine in the glass, at once charms the eye, and gives a proof of innate spirit and goodness.—Besides this, the English horses are accused, and not unjustly, of being obstinate and uncomplying in their tempers, dogged and fullen, of having stiff and inactive shoulders, and wanting suppleness in their limbs: which defects make their motions constrained, occasion them to go near the ground, and render them unfit for the *Manege*.

This is the character of the English horse; to which it may not be improper to add some remarks and anecdotes, which may tend farther to open and set forth the national history of the animal.

Eng-

England has at all times, even in its rudest state, been possessed of a breed of horses sufficient to answer every purpose for which they were given. *Cæsar*, when he invaded this island, found its inhabitants not only well furnished with horses, but also very dextrous and expert in the management of them.* He speaks of their scythed chariots, and celebrates their skill and address in driving them; so that it is certain the use of horses must have been long familiar to them, and the creature much valued, if, in a state bordering on savageness, they knew the art of taming it so well. From these early and dark times the horse has always flourished and been cherished with singular attention in this kingdom.

It is nevertheless impossible to trace or give any description of the species; for, as a judicious and learned † naturalist observes, “ Those which exist
“ among the *Indigenæ* of Great Britain, such as the
“ horses of Wales and Cornwall, the *Hobbies* of Ire-
“ land, and the *Shelties* of Scotland, though admirably
“ well adapted to the uses of those countries, could
“ never have been equal to the work of war.”

This is probably true; but we cannot hence conclude that there might not have been a stouter and larger breed in several other parts of England, where the pastures are rich, and afford more nourishment,

* Strabo says they used ornaments of ivory in their bridles. Lib. iv.

† Pennant's Brit. Zoolog.

it being certain, that the size of animals may be retarded or advanced, by the quantity and quality of the food on which they are supported; as it is known that in lean and barren soils, cattle of all kinds, are small*, while, on the other hand, generous land abounding with herbage, will produce animals of a much larger growth. Nor is it unlikely, that the English had in early times, as now, horses of different sizes and characters, and perhaps as various, as the parts of the kingdom in which they were bred. Although it is more probable, as the same curious and accurate observers of nature inform us, that those which were employed in the service of war, as well as for draught, in latter times were the offspring of *German* or *Flemish* breeds, mended by our soil, and a judicious culture, and that the present race are descended from them.

The venerable *Bede*, says, that the English began to use saddle horses about the year 631, when prelates and others rode on horseback, who till then were wont to go on foot; but that, if upon urgent occasions, they were obliged to ride, they used mares† only.

In the reign of *Athelstan* the English became so jealous of their horses, and entertained so high an opi-

* *Dio Nicæus*, speaking of the Britons in the north part of the island, says their horses were small and very swift. Vid. *Camden Brit.*

† As a mark of humility, the mare not being so full of pride and spirit as the horse.

nion of their merit, that a law was made by this King to prohibit their exportation, unless designed for presents. This law seems to prove, that even in those times they were much prized in other countries, and that the demand for them must have either been very large, or the breed not numerous at that time ; since otherwise that monarch, as well as some of his successors, instead of preventing the exportation, would have done better to have encouraged the breed, so as to have kept pace with the demand, and brought considerable sums of money into this country ; but pride and jealousy forbad ; which, equally *blind* and *strong*, still operate in *Spain*, in *Naples*, in *Turkey*, and other places, from which it is not lawful at this day to remove an horse into another country. Besides this, trade at that time had made but little progress, nor were its advantages duly considered ; the commerce of the time being chiefly limited to *Germany*. This is a reason alledged by the above-cited writer, why the horses of those days must have been purely natives, because, as he says, the Germans could not have been in want of horses of their *own* breed.

This conclusion, however, though plausible, is not certain : for although they could not have been in want of horses with which their own territories could have furnished them, yet they might have been desirous of having horses which were bred in England, although descended on one side, if not on both, originally, from horses of their own country, mended

and improved by the soil and climate, which operate very powerfully, and produce all the variations and distinctions which we see in the animal and vegetable worlds. With respect to the horses of this country, this is really the fact at this day, and has immemorably been so; for admired and valued as they are, and have been, there is no pure and unmixed blood among the finer, if among the middling breeds, as among the Arabs, but all of the first class are directly or remotely allied to foreign blood. The soil and climate, therefore, must be thought greatly to contribute in forming their merit; otherwise, rich and curious persons of other nations would act more wisely to raise a breed of their own, to supply their wants from those very countries, where the ancestors of the English horses are brought; but they find by experience, that the descendants of these horses do not thrive and succeed so well in other countries as in this nation, owing, no doubt, to the secret operations of nature, and to the more apparent effects of soil and climate, or, to what the French call in *Fruit*, the *Gout de Terroir*.

Quippe solo natura subest.

Notwithstanding the fondness which *Athelstan* discovered for English horses, and his jealousy of their being sent into other countries, it is certain that he entertained a good opinion of some *Foreigners*, and received several as presents, which were sent from the continent.

nent. It is probable many came from Germany ; of several *foreign* horses he was, however, undoubtedly possessed, for in his *Will* * he bequeaths the horses given him by *Thurbrand*, together with the *white* horses given him by *Liefbrand* ; and it may reasonably be presumed, that as the persons who gave these horses were *Saxons*, the *Gifts* likewise came from the same country : although it appears that he had horses from many different parts of the continent ; for it is reported of this monarch, that his character and fame were spread so far, that sundry Princes † sought his alliance and friendship, and sent him “ rich presents, precious “ stores, perfumes, and the finest horses, with golden “ furniture.” And it is to be presumed, that a wise monarch, and lover of horses, would avail himself of this foreign assistance, to diversify and improve the breeds of his own kingdom.

The *Conqueror* brought many horses with him from Normandy, and some, perhaps, of other countries, which contributed still farther to augment the variety of breeds in this island ; but Roger de Belesme, created Earl of Shrewsbury, by the victorious monarch, rendered a most essential service to the nation, by introducing the stallions of Spain into his estate in *Powisland*, and through them a more generous and noble breed than this kingdom, perhaps, had ever known. *Giraldus*

* The will is in Latin, and in the possession of Thomas Astell, Esq;

† Anderson's Orig. of Commerce, p. xlix. vol. 1.

Cambrensis takes notice of them, and Drayton, the poet, celebrates their excellence.

This race seems to have been calculated at once for the purposes of war, and the exhibitions of public solemnities, of which horses are always a very essential and ornamental part: for it is not known that at this time, nor till a much later period, that horse-races were introduced into England: although this agreeable and useful diversion, if confined within certain regulations, might have been cultivated with great propriety among a people fond and proud of their horses, and that at a time, when bodily exercises alone were the amusements of all sorts of men; and especially, as the English had opportunities of being instructed in them by the *Romans*, who generally kept their own customs wherever they came, and left their impression behind them, when they departed. We may, therefore, reasonably conclude, that they were either ignorant of these sports, or, what is more likely, preferred the parade and magnificence of tilts and tournaments, in which the strength, activity, spirit, and beauty of the horse, as well as the skill and courage of the rider, could be more usefully employed, and more gracefully displayed.

It appears, however, from a singular and curious Latin tract, that in the reign of Henry II. both tournaments and horse-races, or something very like races, were cultivated with much earnestness and care. *Smithfield* was then the chief theatre for these sports, as well

as the first market for all sorts of horses. This place was originally called *Smooth-field*, *planus campus* & *re* & *nomine*, from its being a smooth level piece of ground, and therefore set apart as a proper spot, on which to shew and exercise horses. Without one of the gates of the city, says the historian, is a certain field, plain or *smooth*, both in *Name* and *Situation*. Every Friday (as at present) except some greater festival intervene, there is a fine sight of horses brought to be sold. Many come out of the city to buy or look on; to wit, earls, barons, knights, and citizens. It is a pleasant sight to behold the horses there, all gay and sleek, moving up and down, some in the *Amble*, and some in the *Trot*, which latter pace, although rougher to the rider, is better suited to men who bear arms. Here also are colts, yet ignorant of the bridle, which prance and bound, and give early signs of spirit and courage. Here likewise are *maneged*, or *War-horses*, (*Dextrarii*) of elegant shape, full of fire, and giving every proof of a generous and noble temper. Horses likewise for the cart, dray, and plough are to be found here; mares big with foal, and others with their colts wantonly running by their sides.

Every Sunday in Lent, after dinner, a company of young men ride out into the fields on horses which are fit for war, and excellent for their speed. Every one among them is taught to run the *Rounds* with his horse. The citizens sons issue out through the gates by troops, furnished with lances and shields: the younger

younger sort have their pikes not headed with iron, and make representation of battle, and exercise a skirmish. To this performance many courtiers resort when the court is near, and young striplings, yet uninitiated in arms, from the families of barons and great persons, to train and practise. They begin by dividing into troops, some labour to outstrip their leaders, without being able to reach them; others unhorse their antagonist, without being able to get beyond them. At other times two or three boys are set on horseback to ride a race; the signal being given, they set off, and push their horses to their utmost speed, sparing neither whip nor spur, urging them, at the same time, with loud shouts and clamours, to animate their endeavours, and call forth all their powers *.

The next period in which any particular mention is made of horses, is in the reign of Edward II. It appears from the annals of this prince, written by *John de Trokelow*, in the year 1307, that Edward was very fond of horses, and sent for them to *Champagne* in France. He also gave a commission, in the second year of his reign, to *Bynde Bonaventure*, and his brother, *pro viginti dextrariis et duodecim jumentis emendis in partibus*

* See the account of London by *Stephanides*, at the end of the 8th vol. of *Leland's Itinerary*. The same passage, inserted in *Stow's Survey of London*, is full of most shameful inaccuracies, which have been complained of already by *Burton*, in his commentary on *Antoninus's Itinerary*.

Lombardiæ: and requires all his friends and loving subjects to assist them in this important commission *.

The genius of Edward III. naturally inclining him to war, consequently made him fond, as he is reported to have been, of its images and representatives, tilts and tournaments; horses are too essentially necessary to both, not to have been deemed by him objects highly deserving his care and attention. He was, therefore, cautious and provident to be well supplied with them; and his own kingdom not being able to answer his wants, as well may be presumed, he purchased from time to time from other countries. We find him indebted to the count of Hainault 25,000 florins for horses, which he had furnished. The horses which the King had bought, were all *marked*, so as to distinguish the property.

This prince likewise sends to France, *pro quatuor dextrariis, seu magnis equis* †.

The sort of horses then in use for princes, military persons, and others of rank and distinction, were called *Dextrarii*. Edward bought these horses to equip himself for a war, in which he was engaged against Scotland, and to solemnize a *Tournament* which he was to give at *Werks*; for which services these *Dextrarii* were accounted most fit, and always destined to them.

* Rymer, vol. i. p. 135.

Ibid. vol. iii. p. 110.

† Ibid. vol. ii. p. 96.

Ibid. p. 181.

They.

They were ranked at the head of all other species of horses, and answered for the most part to what is meant at present by a *maneged* horse, or one *dressed* and disciplined for war; to which, and the exercise of the tournament, they were set apart; for, upon common occasions, persons of rank and consideration always rode upon horses of inferior degree, distinguished by the names of *Courfers*, *Amblers*, *Palfreys*, *Hackneys*, *Nags*, and *Poneys*, recommended by their easy paces, and quiet temper. In several countries, it was a custom rigorously observed, that no knight of chivalry, or other gentleman, should ride upon a *Mare*, it being thought dishonourable and vile.

The mares were always devoted to the cart, and all the ignoble services; and whether upon this account it was thought disgraceful in a gentleman to ride them, or whether they were put to these servile tasks merely because they would not ride them, is a question hitherto undetermined. The *Spaniards*, *Turks*, and some other nations, still adhere to this absurd notion, upon all occasions.

The most obvious and natural reason which can be assigned for this partiality against the mare, seems to be, that the female sex is thought (among horses at least) not to have the strength, fire, and dignity of the male, and therefore is not so correspondent to the character and pomp of a *Knight*, or warrior, as the horses; nor, as it was not a general custom to geld horses, could they have been trusted among the op-
posite

posite sex. In other respects there is no reason to think them inferior to horses, and, *cæteris paribus*, always superior, as being perfect in nature, to *Geldings*.

The horses known by the name of *Dextrarii* in Latin, *Destriere* in Italian, and *Destrier* in the French languages, were so called from the word *Dextra*, signifying in the Latin, the *Right-Hand*; they all having been carefully *handed*, dressed, or *maneged*, as we call it, from the Italian word *maneggiare*, which, in its literal sense, means no more than simply to *handle*. Others say, that it is to be taken in a *figurative* sense from the word *Dextra*, importing the *Dexterity* and readiness with which they work under their riders; and others, that they are so denominated from being led by grooms, when they attended their masters into the field or lists, by the *Right-hand*. The first explanation seems to be the most clear and just.

These *Dextrarii* were also called *magni Equi*, or *great* horses, because they were required to be of the largest size, and were always intended to serve in war, or in the exercises of the *Tournament*, which were nearly allied to it. As the riders were cloathed in complete armour, they were of a prodigious weight, and consequently demanded very strong and able-bodied, as well as tall horses, to carry them through their enterprizes: *great* and *sized* horses were therefore required, in opposition to *Palfreys*, *Courfers*, *Nags*, and other common horses: and forasmuch as these *great* horses were all required to be *dressed* or taught, that they might per-

form their tasks with more readiness and fidelity ; and as it is necessary that the rider should have knowledge and skill to guide his horse, those persons who professed the science of arms were obliged to learn the art of managing their horses, in conformity to certain rules and principles ; and hence came the expression of learning to *ride the great Horse*.

These heavy-armed troops were called in *classical* Latin *Cataphracti* : the light-armed cavalry were stiled in *unclassical* Latin, *Hoblearii*, from their riding *Hobbies*, or small horses, in French called *Hobbin*, or *Aubin*, from the Italian word *Ubino*, signifying a small horse, as the word *Hackney* is derived from the French, *Haquinée*, and that from the Italian *Acbinea*, which means a quiet ordinary horse.

Modern horsemen will, perhaps, be surprized to hear, that these tilting and war-horses were all taught to amble ; an usurping pace, which, for some centuries, almost universally deposed the *Trot*.

In the account of the expences of purchasing and bringing into England the horses which were bought for *Edward* in France, among other articles, in the disbursements of his wardrobe, upon this occasion we find *Trammels* (*Traynellis*, for the accounts are written in Latin) charged as an article, and with the following addition, explanatory of their use, in teaching horses to *amble*. *Haud aliter scilicet appellabant instrumenta illa, quibus usi sunt fabri ferrarii, sive solearii* (*anglice farriers*), *ut eo facilius ad tollutim incedendum redderentur equi,*

quem quidem incessum mollem (ambling) *lingua vocitamus vernacula*. The word *Traymells*, or *Traynells*, seems to be taken from the Italian word *Tramenare*, to *shake*, to *wriggle*; which term is very expressive of the motion of the amble. These were made of yarn, or strong list, and frequently of iron, like chains, or fetters: in forming of which last, it was necessary to employ, *fabri ferrarii*, or smiths, and *Solearii*, those who shod horses with iron shoes, with a long point coming from the toe, being put upon the hinder feet, to teach horses to amble, which shoes might be comprehended under the word *Trammels*, as producing the same effect.

In the reign of Henry VII. (for in a work like this, there must be wide gaps) *Polydore Virgil* reports, that the English were wont to keep large herds of horses in their pastures and common fields; and that, when the harvest was gathered in, the cattle of different owners fed promiscuously together, for which reason they were obliged to castrate the horses: for as a large number of *Mares* went together, as well as geldings, if *stoned* horses had been admitted among them, much disorder and mischief must have happened. No horses, therefore, were allowed to mix with them, and it is at this day contrary to law, to turn a stoned-horse into a common pasture. Hence the necessity of gelding. Those horses which were kept to cover mares, were always confined in safe and inclosed grounds, but more frequently in the *Stable*, and were called *Equi ad Stabulum*, by contraction *Stallum*. Whence the Italian

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term *Stallone*, the French *Etalon*, the English, *Stallion*, or *stalled* horse, are derived ; which expression prevails, and is in use at present with regard to the ox, which sometimes being kept from the pasture in order to be fattened, is called the *stall-fed*, and stalled ox.

The same writer says likewise, in confirmation of the custom of using ambling horses, “ that the English “ were not given to trot, but excelled in the softer “ pace of the *Amble*.”

The prince above-mentioned was so sensible of what advantage a strong and generous race of horses is to a kingdom, that he earnestly promoted, and encouraged the culture of them. It seems to have been at all periods of time, an universal desire to have large horses, for small and weaker sorts could not have executed the business required of them ; and it appears by an act of parliament of the eleventh year of this reign, that the number of English horses sent abroad was so excessive, that it was necessary to attend seriously to this grievance, and prohibit all farther exportation. The act recites, that not only a smaller number of good horses were left within the realm, for the defence thereof, but also that great and good plenty of the same were in parts beyond the sea, which in times past were wont to be within this land ; whereby the price of horses was greatly enhanced here, to the loss and annoyance of all the king's subjects within the same. To remedy this, an act was made, by which no owner of an horse should presume to transport it out of the
king

kingdom, upon pain of forfeiture of the same; nor any mare of the value of six shillings and eight pence, without the king's special licence, upon pain of forfeiture of the same mare, the owner, or his deputy, receiving for the said mare, the sum of six shillings and eight pence at the time of seizure: the mare or mares to be sold openly, by the proper officer, for the best price offered, and the half or all the *over-price* to be to the king, and the other part to him who seized: and farther, that no mare shall be sent out of the land which is above the value of six and eight pence, and under the age of three years, without paying the king's custom of six and eight pence *per* mare, the king's special licence being first obtained. Besides this, another clause follows, which must have been so effectual, as almost to make the preceding regulations totally useless. It enacts, that if any person will give for any of the mares so to be carried, *seven shillings*, it shall be lawful for him to take away the said mare for his own use, if she had not been taken before by the king's officer, nor the king's licence first obtained; it being lawful for any denizen notwithstanding, to transport an horse abroad, without the king's licence, provided such horse be for his own use, and he declares upon oath, at the time of shipping, that he does not intend to sell them.

Another act was made to prevent the selling, exchanging, or sending horses or mares into Scotland, which

which availed itself considerably at this time of the superior English breed *.

Thus it appears from the measures taken to keep the English horses in their own country, that they were always so valued and admired by other nations, that England had not a number sufficient for her own demands. Two things were necessary to preserve to this kingdom *exclusively*, the benefit of its own horses.

The prudence of several succeeding kings, attended seriously to this work, and by prohibiting exportation on one hand, and encouraging a numerous breed on the other, applied a twofold remedy, and did almost all that the case could require. Nor would any thing have been wanting to the completion of their wishes, but (which was done in after times) the appointment of public rewards and gratifications, as an incitement and recompence to those who should most effectually advance the breed. *Chambers*, in his Dictionary, under the article *Saddle*, says the English did not use them till the reign of this king, who issued an order enjoining their use. This assertion, however, is not countenanced by any act of parliament, or proclamation.

In the reign of the succeeding prince, a particular regard was paid to the raising a breed of good and strong horses, and laws were made for the more certain attainment of that design. The only method of securing strength and size in the progeny, is to select the sires and dams, of a certain proportion, size, and

* These acts were repealed by Charles II.

mould,

mould, and to permit no mare, or stallion, to breed, but under these restrictions.

A law was accordingly made, which directed, that every brood mare should be, at least, fourteen hands high *.

This produced a very natural and just effect, and gave the kingdom many stout and useful horses, in-
somuch that *Carew*, in his History of Cornwall, sup-
poses this law to have been the occasion of losing al-
most entirely the small breed of horses, which were
peculiar to that country ; and it is the same in the
principality of *Wales*, where the little breed, once so
abundant, is now almost extinct ; their scarcity being
a proof what changes air, food, and a mixture of blood,
can produce in the animal world. The loss, however,

* In a period somewhat earlier than the commencement of this
prince's reign, a book was printed, probably the first of its kind ever
seen in England, entitled, Properties and Medecines for an Horse,
4to, printed by Wynkyn de Worde, about the year 1500.

In *Ames's* History of printing, the 4to edition, 1749, he gives a list of
some books, printed by Wynkyn de Worde, at Westminster, or in
Caxton's house ; they are without date, but he says they were printed
before the year 1500.

The above-mentioned book of medicines for horses is certainly prior
in time to Fitzherbert's book on Husbandry, which Ames says was
printed in 12mo, in 1548 : and in page 263, he mentions another
edition of it. This book has been generally thought to have been
written by Judge Fitzherbarde, but mistakenly, for the author was one
Fitzherbarde, an horse-courser. The book is extant. Vid. certain
ancient tracts concerning the management of landed property—Re-
printed for Charles Bathurst, 1757.

of these *Pigmies*, which Mr. Carew regrets, was well repaired by a race of larger, and more able-bodied horses; for these little animals, however pleasing and useful in their own craggy and mountainous country, could not extend their merit beyond its bounds, being too inferior to the task of war, the speed and fatigue of hunting, the splendour of tournaments, and the magnificent pageantries of the times, especially of this reign *, which all writers agree were excessive.

There is also a particular entry in the Journals of the House of Lords, which shews how much they had this cause at heart. *Hodie* (viz. 15 June, 1540) *tandem lecta est billa educationi equorum procerioris stature & communi omnium consensu, nemine discrepante, expedita.*

By another act of parliament of this king, we may perceive what anxiety there was for having large horses. Some of the regulations are rather singular, but judicious, for the law is framed so as to consider individuals in a comparative view of their rank and circumstances. Every archbishop and duke are obliged under penalties, to keep seven trotting stoned-horses for the saddle, each of which is to be fourteen hands high, at the age of three years. There are afterwards very minute directions, with regard to the number of the same kind of horses, which are to be kept by other ranks and degrees, each in proportion to their circumstances and station.

* Vid. Sir T. More's Poems.

Each person having benefices to the amount of one hundred pounds yearly, or a layman, whose wife shall wear any French hood, or bonnet of velvet, are obliged, under the penalty of twenty pounds, to keep one such trottyng stone-horse for the saddle. This statute continued unrepealed till the 21st of James I. though, in fact, repealed by the eighth of Elizabeth, as to the Isle of Ely, Cambridgeshire, and many other counties, (which the preamble recites), which, on account of their rottenness, unfirmness, moisture, and waterishness, were not able to breed, or bear horses of such a size.

The reason for enjoining stone-horses to be kept, must have been for the sake of breeding, and for the superior labour they are thought to be able to undergo; and as they were more expensive to maintain than mares or geldings, it being necessary to separate and keep them apart, the rich and noble only are required to keep them in numbers proportioned to their rank and ability; while the lower people used *Geldings*, for the advantage of turning them to grass. Brood-mares, two at least, were ordered to be kept by those who had parks, enclosures, and other conveniencies.

Baked bread, known by the name of *Horse-bread*, was the usual food of horses, instead of oats and other grain: regulations were made concerning it in this reign, by parliament. Pease likewise were given in food.

It may not, perhaps, be unentertaining to the reader, to peruse the following list of horses, as it will give him a notion of the times, and set before him the different sorts then in use among the nobility and others. The extract is taken from a manuscript, now in the possession of his Grace the Duke of Northumberland, and lately printed, under the title of “The Regulations and Establishment of the Household of Algernon Percy, the Fifth Earl of Northumberland. Begun *anno* 1512. London, printed 1768.”

It begins, “This is the ordre of the chequir roul of the nombre of all the horsys of my lordis and my ladys, that are apoynted to be in the charge of the hous yerely, as to say: gentill hors, palfreys, hobys, naggis, cloth-sek hors, male-hors. First, gentill hors, to stand in my lordis stable, six. *Item*, palfreys of my ladys, to wit, one for my lady, and two for her gentill-women, and oone for her chamberer. Four hobys and naggis for my lordis oone faddill, *viz.* oone for my lorde to ride, oone to lede for my lorde, and oone to stay at home for my lorde.

“*Item*, chariot hors to stond in my lordis stable yerely. Seven great trottynge hors to draw in the chariott, and a nagg for the chariott man to ride; eight. Again, hors for lorde Percy, his lordships son and heir. A grete doble trottynge hors for my lorde Percy to travel on in winter. *Item*, a gret doble trottynge hors, called a Curtal, for his lordship

“ to

“ to ride on out of townes. Another trottynge
 “ gambaldynge hors for his lordship to ride upon when
 “ he comes into townes. An amblynge horse for his
 “ lordship to journey on dayly. A proper amblyng
 “ little nagg for his lordship when he gaeth on hunt-
 “ ing or hawking. A gret amblynge gelding, or trot-
 “ tyng gelding, to carry his male.”

Such were the horses of ancient days, ranked into classes, and allotted to different services.

The *gentil* horse was one of a superior and distinguished breed, so called in contrast to such as were of a mean and ordinary extraction. The Italians at this day call their noblest breeds, *Razza gentile*. *Gentleman* is understood in this sense, signifying a person of better birth and family. *Nemesian* uses the very word in this sense.

—————*Gentili sanguine firmus.*

Palfreys were an elegant and easy sort of horses, which, for their gentleness and agreeable paces, were used upon common occasions by military persons and others; who reserved their great, or managed horses for battle, and the tournament. Their pleasing qualities soon recommended them to the fair sex, who having no coaches, used these palfreys, and always travelled on horseback.

Hobys were strong, active horses, of rather a small size: they are reported to have been originally natives

of Ireland, and were so much liked and used, as to become a proverbial expression for any thing of which people are extremely fond. *Nags* come under the same description, as to their size, qualities, and employments.

Clothsek, was a cloak-bag horse, as male-horse is one who carried the portmanteau. Horses to draw the *Chariott* were *Waggon* horses; from the French word *Charrette*, whence the English word *Cart*; for coaches, nor *Chariots* (in our acceptation), were not known at this time. A gret *doble* trottynge horse, was a tall, broad, and well-spread horse, whose best pace was the trot, being too unweildy in himself, or carrying too great a weight, to be able to gallop. *Doble* or *double* signifies broad, big, swelled out; from the French *double*, who say of a broad-loined filleted horse, that he has *les reins doubles*—& *double bidet*. The Latin adjective *duplex*, gives the same meaning; *Virgil* speaking of the horse says, *at duplex agitur per lumbos spina*, Georg. iii. and Horace, *Duplici fieu*. A *Curtal* is an horse whose tail is *cut*, or shortened—in the French *Curtaud*. A *gambaldynge* horse, was one of shew and parade, a *managed* horse—from the Italian *Gamba*, a leg. An *amblynge* horse is too well known, to need an explanation. The *Amble* long before this time, as well as for a long while after, was so favourite a pace, and so much liked for its ease and smoothness, that almost every faddle-horse was taught to perform it, especially those which were rode by the rich, the indolent, and infirm: so
that

that Markham, who wrote in the reign of James I. speaking of ambling horses, says, "take away these
 " horses, and take away the old man, the rich man,
 " and the weak man's, nay generally all men's tra-
 " vels: for coaches (then known) are but for streets,
 " and carts can hardly pass in winter."

Henry was undoubtedly very fond of horses, and so thoroughly convinced of what advantage they are to a kingdom, that he did every thing, both by his authority and example, to introduce and support a generous breed, of which the nation was at this time shamefully unprovided. Sir Thomas Chaloner, in a Latin poem, entitled *De Republicâ Anglorum instaurandâ*, 1579, which he composed in the early part of the reign of Elizabeth, while he was embassador from the queen to the court of Spain, censures the ignorance and folly of his countrymen, in neglecting to promote a race of valuable horses in their own country, which, from the many superior advantages it enjoys, he says, was capable of furnishing more beautiful and useful breeds, than those of foreign parts, from which they were so fond of being supplied: he reproaches them for their want of *Stallions*, set apart, and kept merely as such; and says, that they had no *Horses*, but what were vile and ordinary, which were suffered to run promiscuously in the pastures with mares, producing a worthless and despicable breed: he therefore recommends a separation from the mares, which should be confined in
 parks.

parks and enclosures, where they may run secure and unmolested. Hence he takes occasion to proclaim the praises of Henry VIII. for the attention which he paid to horses, and for his zealous endeavours to stock this nation with a variety of breeds for different purposes, by importing the finest, both horses and mares, from Turkey, Naples, Spain, and Flanders; extolling him at the same time for his address and skill in bodily exercises, particularly horsemanship, in which, he says, this monarch was consummate, and equal to *Castor* himself. From the concurrent testimonies of other writers, and from the time when this poem was published, which was not till after Henry's death, there is great reason to think these praises were sincere, unless the author may be thought to have complimented *Elizabeth* in the commendations he so lavishly bestows upon her father; which mode of panegyrick may be termed flattery *once removed*.

Nor was this monarch only solicitous to introduce and establish a generous and serviceable breed of horses in the kingdom, but he extended his cares farther, and endeavoured to make his plan still more useful, by providing experienced and skilful persons to preside in his stables, and spread by their means the rules and elements of horsemanship through the nation. This useful and becoming art, as the Duke of Newcastle says, began, or rather revived, about this time in *Naples*. The person who first taught it there was named *Pignatelli*. Henry invited two Italians, who had been

his scholars, into England, and placed them in his service. From one of these were descended the *Alexanders*, who were riding-masters, mentioned likewise by the Duke, and whose scholars filled the kingdom with horsemen.

The King likewise had an Italian farrier, named *Hannibale*, who was looked up to by his English brethren as an oracle; and who did not discover great mysteries, but yet taught them more than they knew before.

Sir *Philip Sydney*, in Elizabeth's reign, introduced the Signors *Prospero* and *Romano*. Robert Dudley, Earl of Leicester, and Master of the Horse to the Queen, retained in his service an Italian horseman, whose name was *Claudio Curtio*. He wrote a book on the *Art*, which is still extant. These, and some who came afterwards, at different intervals, formed many horsemen, and laid the foundation of the *Manege* in England.

Nothing remarkable concerning horses happened in the short reign of Edward VI. but it appears from an act of parliament, made in the first year of his reign, that horses were highly valued; for this act considers the stealing of them among the blackest crimes, and takes away the benefit of clergy from horse-stealers, together with those convicted of *Housebreaking*, *Sacrilege*, and *Murder*. All other offences and felonies indeed, except treason, were afterwards entitled to this benefit, though excluded, by later acts of parliament *.

* Observat. on the Stat. p. 464, 3d edit.

By these prudent and judicious measures, the English breed of horses was not only improved in strength and size, but also greatly increased in number.

The use of coaches was not known in England till the year 1580 (in Queen Elizabeth's reign) when they were introduced by *Fitz-Allen*, Earl of *Arundel* *.

Till this period, saddle-horses and carts were the only methods of conveyance for all sorts of people; and the Queen rode behind her Master of the Horse, when she went in state to St. Paul's. This fashion, however, prevailed only in the former part of her reign, and was totally extinguished by the appearance of coaches. Their introduction occasioned a much larger demand of horses, than former times had wanted; and such was the number of them employed in this service, that at the latter end of the Queen's reign a bill was proposed in the House of Lords, to restrain the superfluous and excessive use of coaches. It was rejected upon the second reading: the Lords, however, directed, that the Attorney General should peruse the statutes for promoting the breed of horses, and consider of some proper bill in its room †.

The invention of gunpowder being known, and fire arms generally used, the heavy armour fell into disrepute, and a light sort was only used: a lighter and more active horse therefore became necessary, and

* Anderson's Orig. of Comm. p. 421, vol. 1.

† Journals, Nov. 7, 1601.

were accordingly cultivated and used. Sir *John Smythe*, in his treatise on the good effects of archery in armies, written the year after the attempt of the Spanish Armada, speaks of this sort of armour and horses with disapprobation and contempt, and says, “ their horse-
 “ men also serving on horseback with launces, or any
 “ other weapon, they think very well armed with some
 “ kind of head-piece, a collar, and a deformed *light-*
 “ *bellied* beast.”

This was the origin of the light and fleet breed of horses in this country, which became as necessary when the weight of the riders was so considerably lessened, as the strong and flower sort were, when heavy armour was worn.

Those distinguished trials of speed and vigour between horse and horse, were not as yet established and practised, in the manner in which they are exhibited at present. Nor were any horses kept merely for the purpose of displaying their speed upon certain occasions, at stated seasons, and consecrated, like the running horses of latter times, solely to the turf. It is nevertheless certain, that this comparative method of proving the goodness of horses, was known in these times ; and that private matches were made between gentlemen, who, depending upon their own skill, rode their horses themselves.

Lord Herbert of Cherbury mentions these races, and speaks of them with a groundless and absurd disapprobation.

“ The exercise * I do not approve of, says he, is running of horses, there being much cheating in that kind: neither do I see why a brave man should delight in a creature whose chief use is to help him to run away:” as if cheating was incident to any sport, or more so to this than to others; or that a man, because he is mounted on a swift horse, must be a poltroon, and run away. This quaint Lord might, with equal reason, have objected to a man’s legs for being strong and active.

As hunting was the chief amusement of the nobility and gentry, they had a method of trying the speed and goodness of the horses destined to that sport.

It was called the *Train-scent*, and so denominated, because the scent which the hounds hunted, proceeded from some animal which had previously been trained along the fields, and over hedges and ditches, according to the pleasure of the person who trained or dragged it after him. The rival horses were to follow the hounds which hunted this scent, and give proofs of their speed and merit, in competition with one another. Of all chases this was reckoned the swiftest and most trying, because the *Scent* lies the hottest; so that the hounds run all the time at the utmost stretch, and the horses must have been exerted to their utmost powers to keep pace with them. Besides, in this manner of

* Life of Lord Herbert, published by Mr. Walpole, p. 51.

hunting,

hunting, the sport was always ready, when a fox or hare might not easily be found ; and this way of matching and running hunters, in order to try their speed against one another, while they followed the dogs, was thought to be more cheering, both to the riders and horses, than to make them run simply against one another, or against *Time*, as the present practice is.

There was likewise another *Chace*, called by horsemen the *Wild-Goose* chace, and thus described *. This chace is never used but in *Matches* only ; where neither the hunting the hare, nor the running *Train-scents*, are able to decide which horse is better. In this case horsemen found out this chace, which is called the *Wild-Goose* chace, from its resemblance to the flight of *Wild-Geese*, which, for the most part ever fly after one another, and keep an equal distance as it were from one another. So in this chace, after the horses are started, and have run twelve score yards, then, which ever horse can get the leading, the other is bound to follow wherever he goes, and that too within a certain distance, as twice or thrice his length, or else to be beaten up (whipped) by the triers (judges) which ride by to see fair play : and if either horse get before the other twelve score yards, or according as the match is made, then the hinder horse loses the match ; and if the horse which at the *beginning* was behind, can get before

* Markham's Cavalrice, lib. iii. p. 11.

that which *first* led, then is he likewise bound to follow, till he can either get before, or else the match be lost and won. It is well known that this chace still preserves its name in a common proverb, and *that many people follow it, without knowing that they do so.*

In the succeeding reign of *James*, horfemanfhip began to difplay and enlarge itfelf more confiderably than in any former time; having received many additions and refinements from the different mafters who taught and practifed it throughout Europe.

Public races were now eftablifhed, and fuch horfes as had given proofs of fuperior abilities, became known and famous, and their breed was cultivated, and their pedigrees, as well as thofe of their pofterity, in imitation, perhaps, of the Arabian manner, preferved and recorded with the greateft exactnefs. *Garterly*, in Yorkfhire, *Croydon*, near London, and fometimes *Theobalds*, on *Enfield* Chace, when the King was refident, were the fports where the races were run.

They were performed very nearly under the fame rules, and upon the fame principles as at prefent; and the horfes were prepared for running, by all the difcipline of *food*, *phylfic*, *airing*, *fweats*, and clothing, which composes the prefent fyftem.

The weight alfo which each horfe was to carry, was rigidly adjusted, the ufual weight of the riders being ftated at ten ftones, who were put into fcales, and weighed before they ftarted. All, or the larger part of the moft famous races through the kingdom, were called *Bell-*

Courfes,

Courses, the prize and reward of the conquering horses, being a * *Bell*; and it is submitted as a *Conjecture*, whether the

* Camden expressly mentions this, as likewise the custom of laying large wagers upon the speed of the contending horses—*Calaterium nemus* [the forest of Galtres]—*Hodie equorum solenni cursu, in quo victori equo Campanula aurea præmio proponitur, celeberrimum: vix enim credibile quanta hominum multitudo ad hæc certamina undique confluat, & quantis depositis pignoribus de equorum velocitate concertetur.* Vid. Camden's *Britan.* sub Tit. Yorkshire.

It has been said in the foregoing part of this work, that the ancients were wont, among other ornaments and devices, to deck their horses with *Bells*. The following passages seem to confirm this assertion.

Capistra fistulosa cami, quibus appensa sunt tintinnabula, in quæ inspirantes equi vocem tubæ mittunt. Buldengerus from Hesychius.

Ibid. from Eustathius. *Fistulati cami habuere adjuncta tintinnabula, quibus inspirantes equi sonitum tubæ edidere.*

Apuleius. *Phaleris aureis, fucatis ephippiis, purpureis tapetis, frænis argenteis, pectilibus baltheis, tintinnabulis perargutis exornatum equum.*

Bulengerus from the Greek, cap. 17. *Ærea alligata fronti cum multis tintinnabulis terrorem facit.*

Virgil. *Primus equi labor est animos atque arma videre
Bellantum, lituosque pati, tracluque gementem
Ferre rotam, & stabulo frænos audire sonantes.*

Propertius. ————— *Si fræna sonantia flectes
Serviet asper equus* —————

From similar authorities, we have equal reason to believe, that *Bells* were used as an article of horse-furniture among the moderns, in this and other countries. *Chaucer*, in his *Canterbury Tales*, speaking of the *Monks*, says,

“ Full

the phrase of *bearing* the *Bell*, which implies being comparatively the *best*, or most excellent, and corresponds with the expression of bearing the *Palm* among the ancients, as a reward decreed to the swiftest horse

“ Full many a dainty horse had he in stable,
 “ And when he rode men might his *Bridle bear*
 “ Gyngelyn in a whistling wind als clere
 “ And eke as loud as doth the chapel bell.”

Cotton, Virgil travestied.

“ Mean time queen Dido was not idle,
 “ And *gingle gingle* went her bridle.”

Rabelais makes Pantagruel take the *Bell* out of a steeple, and hang it upon his mare's neck, which most probably alludes to the custom of horses wearing *Bells*. The last, but strongest instance, because it is very recent, is from *Congreve's* play of the Old Batchelor; where comparing a new married man to a race-horse going to start, he says,

“ With gaudy plumes, and gingling *Bells* made proud,
 “ The youthful steed sets out, and neighs aloud.”

After reading the above passages, and more particularly the last, few people, it may be presumed, will doubt of the custom that once prevailed of dressing horses with bells. At *Naples* they use them occasionally for pleasure and parade at this day, and to a set of coach-horses will add a *seventh*, hung round and covered with *Bells*, which ring and gingle, as the horse proudly moves on.

However true the facts may be, nevertheless, although I have been neither idle nor inaccurate in my enquiries, I have hitherto been unable to gain any particular information upon the subject; and with respect to the lines quoted from *Congreve*, I have been so unsuccessful as never to find any passage from history, oral tradition, or any account whatever concerning it, although there must be people still living who were contemporary with the author, and may well be supposed to have seen and known the fact to which he so plainly alludes.

in

in a race, is not more aptly deduced from this custom, and more forcibly applied, than from the method of tying a *Bell* round the neck of the *Sheep*, which leads the flock, and is therefore accounted the best.

This King bought an *Arabian* horse of one Mr. *Markham*, a merchant, and gave the large price of 500l. for the purchase. He was the first of that country which England had ever seen; and it is surprising, considering the several expeditions to the Holy Land, and other parts of the East, that none had ever been imported before.

The Duke of Newcastle, who speaks from his own knowledge, which was consummate, describes him to have been of a bay colour, a little horse, and no rarity for shape; no more than was the famous horse since known by the name of the *Godolphin Arabian*. As to the horse bought by King James, it is to be suspected that he was bad and worthless in himself, or else his country cannot have all that merit which is so lavishly bestowed upon it, for its natural properties in producing such superior horses. He was trained for a *Course*, but disgraced his country, and was beat by every horse which run against him. This account is given by that eminent judge of horses and horsemanship, who seems not to confide in the relations given of the Arabian horses, by travellers and compilers of voyages, which, from the ignorance of the reporters, are generally too superficial and extravagant, to deserve much attention, and never give any

information, which is sufficiently clear and authentic, to enable us to decide upon their merit, which, it is probable, if it could be exactly tried and stated, would not be found to be so superior to the English horses, as it is represented, either in speed, resolution, or patience of fatigue.

The son and heir apparent of James, Henry Prince of Wales, had an early and eager disposition to those exercises, which tend at once to engage and employ the mind, form the body, and add grace to strength and activity. For these reasons he cultivated horsemanship with equal pleasure and application, and the art would have boasted in him its greatest ornament and support, had not an untimely death deprived the world of this amiable prince, and the *Manege* of an affectionate and zealous protector. All that is known of him, is, that he loved it extremely, that he procured several foreign horses, as the fittest to be employed in it from their natural talents, and the gracefulness of their motion; and that Henry IV. of France sent an experienced and eminent horseman, whose name was *St. Antoine*, to instruct him in the art. There was a riding-house in St. James's palace, in which this young prince exercised himself, and received his lessons.

Several other writers upon the subject of horses, speak of his love and fondness of them, both in the *Manege* and hunting, and conceived great hopes of the advantages which the kingdom would reap from the *Studs* which he formed, and the *Races* he established.

Hence

Hence Withers introduces Britannia thus lamenting his death :

“ Alas, who now shall grace my tournaments,

“ Or honour me with deeds of chivalrie *?

In this reign also the merit of the English horses began to be so acknowledged, that many were purchased, and sent into France, where they continue to be so much valued and admired, that a great commerce is still carried on, and numbers yearly sent into that kingdom, as well as into Germany, Holland, Poland, and other places.

Bassompierre †, in his memoirs, gives an account of their introduction, and of the name given to them, at their first appearance in France. He says, that the court being at *Fontainbleau*, it was the fashion to play for large and serious sums, and the *Circulation* being very brisk, they called the counters which represented money, *Quinterots*, because they passed and repassed from one player to another, with as much quickness and rapidity, as the English horses were known to run, and which were called *Quinterots*, from the name of the person, who the year before had brought them into France; which (he adds) were so admired for their speed, that English horses have, since that time, been

* Prince Henry's Obseq. Eleg. 31, page 368. Lond. 1617.

† Memoirs, vol. i. page 206.

always employed in hunting and journeys ; a practice till then unknown.

Towards the latter part of this reign it appears, that the English method of keeping and ordering their horses was thought so proper and judicious, as to be recommended and copied in France, and, perhaps, elsewhere. It is safest to house and rub an horse after being heated, as the English hunting and running-horses are, says a French writer upon this subject. Surfleet's Translation of Lietand's *Maïson Rustique*. The translation of this book was published in the year 1616 ; and the original must have been a book of some credit at that time, otherwise, it is to be supposed, an Englishman would not have thought it worth while to give a translation of it.

The reign of *Charles* was embroiled and distracted by scenes which were brought too home to his own business and bosom, to allow him to attend to those arts and improvements which are the children of peace, and must be nursed by leisure and tranquillity.

This King, like his brother *Henry*, was nevertheless very fond of the *Manege*, and, according to the testimonies of Historians, a very judicious and accomplished horseman.

As an * instance of his attention to the *Art* of riding, considered in a public and national light, he issued a proclamation in the third year of his reign,

* From the original in the Coll. of the Society of Antiquar. No. 74.

which enjoins the use of *Bitts* instead of snaffles, which, at that time, were used in the army. The proclamation sets forth, that his Majesty finding by experience, that such horses as are employed in the service, are more apt and fit to be managed by such as shall ride them, being accustomed to the *Bitt*, than the *Snaffle*, he, therefore, strictly charges and commands, that no person (other than such only as his Majesty, in respect of their attendance on his royal person, in times of *Disport*, or otherwise, shall licence thereunto) shall in riding use any *Snaffles*, but *Bitts* only.

This regulation was judicious, for bitts were more becoming, and better suited to the troops, as snaffles are in general fitter for times of *Disport*, by which (it is presumed) racing and hunting were meant, and for which they were reserved.

The fondness for English horses among the French, which began in the preceding reign, continued in this, and the English understood the merit of their own horses so well, as to be prudently jealous of their exportation, and encrease in the French dominions, as appears from the following extract from the lately printed journals of the House of Lords; viz.

“ *Die Sabbati 26 Die Julii, 1645. Dom. Proc.*

“ It was moved, at the request of the French agent,
 “ that a pass may be granted, for transporting twelve
 “ horses and two mares into France for the Duke of
 “ Orleans: and it is ordered, that he shall have leave to

“ transport twelve horses, but *no mares*, as there is a
 “ statute against it; and the concurrence of the House
 “ of Commons is desired therein.”

In spite, however, of this jealousy and strictness, not to let English horses be sent into France, it should seem that there was no unwillingness to let foreign horses be brought into England; for we find that this Prince, in the sixth year of his reign, granted a special licence to William Smith, and others, to import horses, mares, and geldings into this kingdom: the said William Smith, and others, are also enjoined to import *Coach-horses*, *Coach-mares*, and coach-geldings, which are not to be under fourteen hands in height, nor under the age of three years, nor exceeding seven *: and from the frequent importation of horses by our kings, it seems probable, that they set a greater value upon foreign horses, than on those of their own country; and there are not the least traces of the English horses being esteemed in the early parts of *Rymer's Collection*.

We learn likewise from a memorial presented to Charles by Sir *Edward Harwood* †, touching the state of the kingdom, that there was a great deficiency of good and stout horses for its defence, insomuch that it was a question if it could have furnished 2000, that would have been equal to 2000 French: the cause of this

* Rymer, vol. 8. p. 131.

† Harleian Misc. vol. 4, p. 260.

evil, the memorialist takes to have been, the strong addiction which the nation had to racing and hunting horses, which, for the sake of swiftness, were all of a *lighter* and *weaker* mould ; and he proposes, as a remedy of this grievance (and most infallible it would have been), that noblemen and gentlemen, instead of making races for *Bells* * (as before mentioned), should keep stronger horses, which might be fit for war, and train them and their riders in military exercises. This wholesome advice would probably have been pursued ; but the remainder of the reign was so stormy, that men were forced to sell the pasture, to buy the feed, and no regard could be paid to any improvement or useful design, the advancement of which generally demands much preparation, and softer times than this period was able to boast.

When *Charles II.* was restored, the arts, sciences and pleasures followed in his train, and were restored to a nation, from which the troubles of the preceding reign, and of *Cromwell's Interregnum*, had driven them away. This pleasure-loving monarch greatly encouraged that branch of riding, which is called *Racing*.

* About the latter end of this King's reign, it was customary to have races performed in Hyde-Park. This appears from a comedy called the *Merry Beggars*, or *Jovial Crew*, written in the year 1641—
 “ Shall we make a fling to London (says one of the characters of the
 “ piece), and see how the spring appears there in the Spring Garden,
 “ and in Hyde-Park, to see the *Races*, horse and foot.”

Dodley's Collection of Old Plays.

He

He gave public rewards and prizes, and delighted to be a witness of the contests of the course; and when resident at *Windsor*, had races run at *Datchet Mead*; but the most distinguished spot for these trials was *Newmarket*, which, from the fitness of the ground, was first chosen, and has ever since been sacred to these *Sports*, which are still as superior in England, as those of *Olympia* are said to have been in Greece *.

The glory of this place now burst out in the brightest splendor. The king used to honour the races with his presence, and established an house for his reception. He condescended so far as to be a

* Long before the institution of races, this chosen piece of ground was frequently honoured by the presence of those kings who loved hunting, it being remarkably favourable to that sport. The mansion now called the *King's-House*, was their residence, when they went to *Newmarket* for the purpose of hunting; and it was not till some time before the troubles of the reign of Charles I. that this tract was destined to be an horse-course; but the races established here felt the miseries of the times, were discontinued during the civil wars, nor revived till the restoration of the son and successor of the monarch who had first distinguished and protected them. It should seem likewise, from the following extract, that the science of racing was well understood in this reign, and advanced to a degree, almost equal to the refinement of these enlightened times. *Messieurs Hamilton* envoyerent (says the author) *des Chevaux a M. le Duc de Chevreuse, pour aller voir la course de Monsieur Germain neveu de Milord St. Alban, le quel sur un petit cheval noir fut en 55 minutes a neuf milles loix du lieu dont il partit, et on il revint; si bien qu'en une heure (moins cinque minutes) il fit 18 milles, et gagna la gageure qu'il avoit fait. Un autre en mesme tems fit vingt milles, et voulut de gager de refaire a l'instant la mesme chose sur le meme cheval.*

Monconny's Travels, tome 2. page 23.

Can-

Candidate, kept and *entered* horses in his own name, and by his attention and generosity, added dignity, importance, and lustre to the institution, over which he presided. *Bells*, the ancient rewards of swiftness, were now no longer given, but in their stead a silver *Bowl* or *Cup*, of the value of one hundred guineas. Upon this royal gift, the exploits of the successful horse, and his pedigree, were generally engraved, to publish and perpetuate his fame; and several of these trophies are now in the possession of different people. The custom of keeping race horses at *Newmarket* is still continued by the successors of this king; but the sum of one hundred guineas is given in the room of the silver bowl*. *Charles* is represented by the duke of Newcastle, as having had much knowledge in horses, and as an experienced and able rider†. In his reign the act of *Henry VII.* before recited, for prohibiting the exportation of horses, was repealed, and another passed, by which horses were permitted to be sent abroad, upon paying a duty of five shillings each.

James the second has the honourable testimony of the above-mentioned duke of Newcastle, as being a good horseman; but his reign was too unquiet and

* It is difficult to reconcile this character with an account of *Charles* given by the above-cited author. “ Je passai par les écuries du roy, qui sont fort *mal garnies*, aussi n’aime t’il point les chevaux du manege. P. 35.

† Some allowance is due to the duke of Newcastle from his connexion and situation.

short, to have allowed him to discover his sentiments and inclinations upon the subject of horses—All that is known farther of him, is, that he loved hunting, and for that purpose preferred English horses, of which he had several always in his stables in France; and expressed a peculiar satisfaction in having them, and that at a time, and in a situation, in which it is natural to think, they were rather likely to have given him uneasiness and mortification, than to have afforded him pleasure.

When *William* III. was advanced to the throne, he not *only* added to the plates given to different places in the kingdom, but rendered a more necessary and important service to the nation: he founded an *Academy* for riding, and invited from France a very capable and experienced horseman, Major Foubert, to preside over it.

It is to be presumed, that this prince must have observed that a general disregard to the art, and almost a total ignorance of its principles prevailed at this time throughout the nation; and he no sooner was sensible of the disease, than he applied the remedy, and did, at least in his prudent and generous intentions, what so long had been wanting in the plan of his predecessors, to render it consistent and effectual. It is astonishing to think how this work, so immediately necessary, could have been deferred so long; and that while rewards were given, publick trials appointed, and laws enacted, to promote an useful and generous
breed

breed of horses, no step should have been taken on the other hand to qualify and instruct the youth of the kingdom in the superiour art of riding: for the getting upon the back of an horse, to be conveyed from one place to another, without knowing what the animal is enabled by nature, art, and practice to perform, is not *Riding*: the knowledge and utility of which consists in being able to discern, and dextrous to employ the means by which the horse may be brought to execute what the rider requires of him, with propriety, readiness, and safety; and this knowledge in the man, and obedience in the horse, like soul and body, should be so intimately connected, as to form *One Perfect Whole*; this union being so indispensably necessary, that where it is not, there is no meaning between the man and horse, they talk different languages, and all is confusion.—While many and fatal mischiefs may ensue; the man may be wedged in the timber which he strives to rend, and fall the victim of his own ignorance and rashness.

Queen *Anne* continued the bounty of her predecessors, with the addition of several *Plates*. Her royal consort George prince of Denmark is said to have been remarkably fond of horse-races, and to have obtained from the queen the grants of several plates, allotted to different places. The author of a work in 12mo. relating to the antiquity and progress of horse-races, &c. printed in the year 1769, says, that in the reign of this princess, gentlemen bred their horses so fine, for the

fake of speed only, that they became quite useless, when a public spirited gentleman observing this error, left thirteen hundred guineas, for thirteen plates, to be run for at such places as the crown should appoint, whence they were called royal plates; upon condition, that each horse should carry twelve stones weight, the best of three heats over a four-mile course: no authority, however, is cited to support this account, and the registers of the lord chamberlains, at the Jewel-office, and of the king's master of the horse, evince the contrary, and prove the plates to be *solely* the royal bounty.

George the First, towards the end of his reign, discontinued the *Plates*, and gave the sum of one hundred guineas in their room. The royal bounty, conveyed in this shape, was certainly more judiciously conferred, if considered in a public and national light, inasmuch as it was more useful and efficacious: for, notwithstanding that a nobleman, or person of fortune, might eye the *Cup* upon his side-board with a conscious pride and pleasure, the *Guineas* will speak more persuasively to the private person and farmer, as they will help at least to repay the expences of keeping the horse which won them; and answer many other necessary purposes.

In the thirteenth year of his late majesty, an act was passed for the suppression of races by *Poneys*, and other small and weak horses; by which all matches for any prize under the value of fifty pounds are forbid; and

by which each horse entered to run, if five years old, is obliged to carry ten stone ; if six, eleven ; and if seven, twelve.—This statute had a two-fold intention, and was framed not only to prevent the encouragement of a vile and paltry breed of horses, but likewise to remove all temptation from the lower class of people, who constantly attend these races, to the great loss of time, and hindrance of labour ; and whose behaviour still calls for stricter regulations, to curb their licentiousness, and correct their manners.

The Scotch nation, from early times, possessed a breed of horses which they much esteemed, and which were held so much in repute by other countries, that it became necessary to hinder their exportation, by laws and restrictions. By an act of parliament of James the first, 2d. parliament, chap. 31. no horse that was not past three years old could be sold out of the kingdom, under pain of forfeiture to the king. By another act of the first parliament of James the Sixth, chap. 22, it was forbid to transport any horse out of the realm, upon pain of forfeiture to the king of such horse, and the ship and goods of the transporter. The preface of this act particularly mentions transporting of horses to *Bordeaux*, from which place there was a great demand, as well as from other parts, so as to make a scarcity and dearth.

In the tenth parliament of James the Third, a just and wise act was passed, whereby every *Farrier* who shod an horse, and pricked his foot, through ignorance or

drunkenness, was obliged to deposit the price of the horse till he was found, and furnish the owner with another; and, in case the horse could not be cured, the *Farrier* was obliged to pay the price, and indemnify the injured owner.—By another act of James the Sixth, parl. 7, chap. 122, it is set forth, that among other occasions of *Dearth of Viçtuals*, which then prevailed in the realm, there was one particularly hurtful, which was the keeping of horses all the summer upon *hard* meat, used commonly by persons of mean estate, *Cowpers*, (dealers) with intention to make merchandize of the said horses, being for the most part small nags, and not horses of service, it is ordained that no subject, not being an earl, prelate, lord, or great baron, or any of his highness's privy-council, session, or landed gentleman, that can spend of his own one thousand marks of yearly rent, all charges deducted, shall keep any sort of horses at *hard* meat yearly, longer than the 15th day of May, nor take them from grass, before the 15th of October, under the pain of forfeiting the said horses, or paying the value of them to the king. By an act likewise of the said king, to correct the too great addiction to horse-races, and the laying large wagers upon horses, it is ordained, that if any man win above the sum of one hundred marks, the surplus shall be given to the poor; and if the collector, sheriff, or justices, are empowered to prosecute for the recovery of the same, and in case of failure or neglect so to do, are liable to be informed against, and pay double.

double thereof, half to the informer, and half to the poor.

This kingdom, at present, encourage a fleet breed of horses, and the nobility and gentry have many foreign, and other stallions of great value, in their possession, with which they cultivate the breed, and improve it with great knowledge and success. Like the English, they are fond of *Racing*, and have a celebrated course at *Leith*, which is honoured with a royal plate, given by his present majesty.

The wisdom and generosity likewise of the nobility and gentry have lately erected a riding-house in the city of Edinburgh at their own expence, and fixed a salary upon the person who is appointed to direct it. This kingdom has been famous for breeding a peculiar sort of horses called *Galloways*.

Tradition reports that this kind of horses are sprung from some *Spanish* stallions, which swam on shore from some of the ships of the famous Spanish armada, which were wrecked on the coast, and coupling with the mares of the country, peopled the kingdom with their posterity. They were much esteemed, and of a middling size, strong, active, nervous, and hardy, and were called *Galloways*, from being first known in the county which bears that name. They are commended by the duke of Newcastle. From the care and attention paid at present to the culture of horses in this nation, it is to be expected that it will soon be able to send forth numbers of valuable and generous breeds, destined

ted to a variety of purposes, and equal to all: the country being very capable of answering the wishes of the judicious breeder, who need only remember that colts require to be well nourished in winter, and sheltered from the severity of a rigorous and changeable sky.

The kingdom of *Ireland* has, for many centuries, boasted a race of horses called *Hobbies*, much admired and valued for their easy paces, and other pleasing, useful, and agreeable qualities*; of a middling size, strong, nimble, well-moulded and hardy:—many sorts of good and serviceable horses are bred in this kingdom, which answer the pleasurable and necessary purposes of life perfectly well, and are capable of mounting the *Light* troops very properly. The nobility and persons of fortune have stallions of great reputation belonging to them; but chuse to breed for the *Turf*, in preference to other purposes; for which, perhaps, their country is not so well qualified, from the moisture of the atmosphere, occasioned by excess of rain, and other causes, which hinder it from imparting that elastic force, and clearness of wind, so necessary for the exertion and continuation of extraordinary speed; and which are solely the gifts of a *dry* soil, and an air more pure and refined. This country, nevertheless, is cap-

* *Camden* says they are very excellent, and go not as other horses do, but pace very softly and easily.

Camden's Transl. by Gibson, Vol. II. p. 1312.

able of producing fine and noble horses, if seconded by a judicious care, and other requisites, which its inhabitants are very able to bestow.

The horses of the Isle of *Man* are generally less than those of England; but as the land improves, so do they; and, of late, some have been bred of no inconsiderable size. This is the account given of them by *Camden*, as they were at the time when he wrote.

They have a particular dwarfish breed in the mountains, which are very hardy, whose smallness alone recommends them to the pleasure and use of children.

There were, some years ago, a very particular breed of tight, strong, and very little horses, between Penzance in Cornwall, and the Lizard Point, called *Goonellies*, and so denominated, from a large tract of land where they were bred, known by the name of *Goonelly*.

In many parts of that extensive continent of the West-Indies, a variety of horses are to be found both in a tame and savage state. It is generally thought that the horse is not an indigenous animal of the West-Indies, but was introduced by the Spaniards, whose horses were the first the natives had ever seen. Some learned and curious persons however have entertained doubts concerning this opinion, and produced weighty and plausible arguments to prove that these creatures existed in America before it was known to the Europeans.—As a farther discussion would be
need-

needless, and foreign to the present subject, we will leave the matter undecided; observing only, that the general and more probable notion is, that America is indebted to Europe for the horse *.

The territories belonging to *Spain* have, at this day, a noble and elegant breed, little inferiour to their *Spanish* ancestors, which first peopled this fourth part of the globe.—Their increase has been prodigious, and several of the Indian tribes are acquainted with their use, and employ them to their pleasure and advantage, as we find in the account of the late discovery of *Patagonia*.—When Sir Walter Raleigh went thither, they were in such abundance, wild in the woods, that the Indians killed them merely for their skins, which were beautifully marked and spotted, and of uncommon colours.

All who have seen, or give any description of them, are very flowing of their praises.—Commodore † Byron speaks of them as having uncommon merit, and ‡ *Ulloa* says, that the boasted swiftness of the European horses is *Dullness*, when compared to the celerity of those of South America. One sort of these horses, called *Aguilillas*, not only excel in the *amble*, a pace universally practised here, but are so superiour in their gallop, that no other horses can contend with

* Vid. Johannes de Laet notæ ad dissertat. de gentium American. origin. Hugonis Grotii. pag. 12.

† Byron's Narrative. ‡ Voyage to S. America, p. 236, 464, Vol. II.

them.

them. The author says, that he was possessed of one of this breed, which often carried him from *Callao* to *Lima*, which is two measured leagues and an half, through a very bad and stoney road, in twenty-nine minutes, and brought him back again within a minute or two of the same time, without taking off the bridle. This species is not handsome, but easy to the rider; very gentle and docile, yet full of spirit and intrepidity. In the kingdom of Chili, the women are particularly famous for their skill in horsemanship.

The province of *New England* has a very peculiar sort, originally brought from England, which are said to amble naturally; this pace they perform with great speed, and with such safety and exactness, that, altho' otherwise valuable, they are chiefly esteemed for possessing this talent, which they exert in a degree very superior to all other horses.

In taking a review of the state of horses in England, from early times to the present, they seem to have been divided but into *two general* classes, which may be ranged under two distinct periods of time. In the first æra, as it was an universal custom for horsemen to fight in armour; the burden was so heavy, and the service so severe, that none but *large* and *stout* horses were equal to the task; neither, from the badness of the roads, could horses of a much less size, and inferior strength, have been dispensed with either for journies, or in the cart. It was therefore the constant endeavour of this nation to raise such a breed

as should be able to answer the purposes required of them; instances and proofs of which have been cited in the foregoing part of this work. This practice began about the time of Henry II. or somewhat earlier, and continued till towards the end of the reign of Elizabeth; at which period I bound the first æra, and range under it the first *Division*, or class, of horses, universally called *Great*. The constant aim of the legislature was to stock the kingdom with horses of this character; and although it appears to have been difficult in the execution, from the many acts of parliament and proclamations to support and enforce it, yet it is not easy to know from what causes this difficulty could so frequently occur; since, if this country did not naturally produce large or *Great* horses, stallions and mares of a lustier growth might have been, and were frequently imported from various parts, especially from *Flanders*, Holland, and Germany; from the horses of which country, the black breed of coach horses (now worn out) as well as those used in our troops, which, in many engagements, from their weight and strength, have been almost irresistible, are known to be originally descended: neither can it be admitted, that England cannot produce large horses, for the herbage is so abundant, and the ground so various, that it can raise horses of the largest stature, and almost of any intermediate size, at the will of the breeder; and it is known that the draught-horses of Lincolnshire, Staffordshire, Leicester-

Leicestershire, Northamptonshire, and some other counties are the *Giants* of their kind. The duke of Newcastle complains that our horses are often *too big*, by reason of the moisture of the air, and wetness of the ground: so that when the contrary effects appeared, they must have proceeded either from want of judgment in the choice of the mare or stallion, or both, or from neglect of the foals, in not supplying them with good and sufficient nourishment in winter, and exposing them in a weak and tender state to the various cruelties of that season.

About the reign of *James*, armour, being rendered useless by the invention of fire-arms, was laid aside, and the *Great* horse not only ceased to be necessary, but, upon many occasions, became even improper. *Lighter* and more *nimble* horses were therefore brought into use; and here begins the *æra*, which comprehends the second class of horses, called the *light* or *swift* breed.

To encourage and promote a race of these horses, proclamations indeed were not issued, nor statutes enacted, but more powerful methods were adopted, and employed perhaps with *too* much success. Public rewards were given, wagers allowed to be risked, and races instituted; which, from the curiosity they excite, and the pleasure they afford, always draw an incredible number of spectators, so as almost to supply the place of an *Olympic* triumph to the owner of the victorious steed; and from these concurrent causes,

prove a most powerful excitement to self-interest and emulation; too powerful perhaps for the advancement of that plan which they were originally intended to promote: for, as if *mere* speed were the only requisite in an horse, all other properties and qualities have been sacrificed to it; and it is almost incredible to what a degree of swiftness the first-rate breeds of this kingdom have been strained and wrought up; but, losing on one hand what they gain on the other, and *weakened* as *refined*, they become less serviceable from the excess of the *very* quality which is reckoned their chief recommendation: whereas, if strength and speed were to go hand in hand, and join in due proportion, the nation would soon see a race of horses capable of shining upon other ground than a *Green Carpet*, and equal to every service which use or pleasure can demand. Nevertheless, however highly gifted the horses may be, there are *duties* incumbent also upon those who are to ride them, without an attention to which, all the talents of the horse, instead of being called forth and improved, will be crushed, extinguished, and nature have been kind in vain.—These *Duties* are comprehended under one head, the *Art of Riding*. This art has so long been neglected and despised, that one would almost be prompted to conclude that a fatality had constantly attended it in this country; favoured as it is with every advantage for breeding, nourishing, and procuring the finest horses of all sorts; and with a nobility and gentry, whose
love

love of exercise, activity, courage, personal endowments, and commanding fortunes, would qualify them to take the lead, and *witch the World with noble Horfemanfhip*; yet, with all thefe high privileges, they have fuffered it to languifh, and almoft perifh in their hands: for a length of time it has been able to boaft but a very few perfons who have flood forth as its avowed friends and protectors. The duke of *Newcastle* honoured it with his practice, and greatly enriched it with his knowledge. His treatife is a proof of the vaft fcience he poffeffed, which, neverthelefs, from the random manner in which it is wrote, the want of method and perfpecuity, the redundancy and tautology in which it abounds, has done juftice neither to the art, nor to the ftrong fenfe and infallible precepts with which it is replete. Fortunately for horfemanfhip, and for all who love and practice it, its other pride and fupport ftill *lives and rides*. He never yet has thought proper to convey his knowledge to others by means of the *Preff*, but, (like the *Athenian* of old) *does more than other people write*. His *Horfe* is his *Pen*, upon which he difpenfes fuch noble *ocular* instructions; that if the duke of *Newcastle* thought himfelf entitled to the homage of the *Horfe-kind* *, the nobler applaufe and acknowledgments of all *Horfemen*, muft be confeft to be equally due to *Sir Sidney Meadows*. *Sir William Hope* laid his offering upon the altar of horfemanfhip, and

* Vide two prints at the head of the book published by T. Solleyfel.

gave the world a translation of a French work much esteemed at that time, and rendered still more valuable by the notes and additions which he made to it.

The present Henry earl of Pembroke, (*non corpus sine pectore*) is an illustrious labourer in this vineyard: he has honoured the art by composing a treatise upon “*The Method of breaking Horses;*” and practising what he preaches, instructs the world both by precept and example.

Such long has been the state of horfemanship in this kingdom; but since the accession of his present Majesty, the prospect has brightened, and better times begin to dawn. Since this happy event, the *Art* has raised itself a little, and given some signs of recovery; public riding-houses have been opened, which are largely encouraged, and frequented by the youth of the nation: many are *called*, and it is to be hoped, *many* will be *chosen*.—Several private *Maneges* have likewise been erected by the *Princes* of the blood, some of the *Nobility* and *Gentry*; and, to crown all, his Majesty has erected one for his immediate use, where, in his own person, he cultivates, protects, and honours the *Art*, in so distinguished a manner, that under the influence of his illustrious example, we may expect to see the golden age of horfemanship revive, and that men will not much longer “complain * of the want of excellent
“ horses, nor the horses *groan* for want of worthy
“ riders.”

* C. Morgan's Perfect. of Horseman. 1609.

Thus have I endeavoured to trace the history of the equestrian art from its earliest appearance among men, but more *immediately* from its two great sources, *Greece* and *Rome*.

The invention of bridles and saddles, the general rules for riding of modern races, which are a copy of the ancient, and almost whatever else relates to the animal, cannot without injustice be ascribed to any other origin. Such as it was received from the ancients, it is thought to have continued till some time in the fourteenth century, when the famous *Pignatelli* arose in *Naples*, who engrafting his own superior methods upon the ancient stock, opened a school, and displayed his knowledge to the equestrian world. What additions the *Art* has since received, and what the elements are which compose it, I will attempt to set forth, in the subsequent volume, under the comprehensive title of the *Manege*; first begging the reader's permission, to lay before him a translation of the treatise of *Xenophon* upon horsemanship: a work not only respectable for its antiquity, and for being the *only* one which has survived the ravages of time, but still more valuable, as coming from one who as a *General*, *Historian*, and *Philosopher*, shone with distinguished lustre, in a very polished and discerning age.

To this I am happy to be permitted to join a dissertation on a *kindred* subject, the *ancient* method of coupling horses in a chariot. A method hitherto so little under-

understood, as to have been almost unknown.—I flatter myself, likewise, that the reader will be pleased no less with the accuracy with which it is set forth, than with the erudition which it contains, and will join the honour of his praises, to the acknowledgments which are due from me to Governor Pownall.

Flectit equos curruque volans dat fræna secundo.

Virg. Æn. 1.

X E N O P H O N ' s
T R E A T I S E
O N
H O R S E M A N S H I P.

From the G R E E K.

V O L. I.

F f

X E N O P H O N's

T R E A T I S E

O N

H O R S E M A N S H I P.

From the Original Greek.

I N T R O D U C T I O N.

AS it has happened that much of our time has been spent in riding, and we think that we have thereby acquired a skill in horsemanship, we are desirous of informing the younger part of our friends, what method we judge the most proper for them to use in the management of their horses. A treatise on this subject has been written by the same *Simon* *, who dedicated a brazen statue of an horse in the *Eleusinium* † at Athens, and carved upon the basis a

* Little is known of this horseman and writer, but what is preserved of him by Xenophon.—His *Treatise* quoted by our author is lost. He is mentioned likewise by Julius Pollux, Apfyrtus, and others.

† The Temple of Ceres.

representation of his own performances. Whenever we happen to be of the same opinion with him, in any particulars, we shall not erase them from our book, but deliver them with greater pleasure to our friends, as thinking ourselves more worthy of credit, for having the concurrence of his judgment, who was so expert in the art: whatever he has omitted, we shall endeavour to supply.

C H A P. I.

IN the first place, we will shew how any one may be least liable to imposition in buying an horse.

In a colt that has not yet been broken, it is plain that the *Shape* must chiefly be considered; for, having never been backed, he can give but very uncertain signs by which to judge his temper.

The first part to be attended to is the *Foot*; for as an horse would be of no use though the upper parts were very beautiful, if the foundation were insufficient to support it; just so a war-horse would be good for nothing, how much soever he excelled in all other points, if he had bad feet; for that alone would disable him from using his other advantages.

Upon examining the feet, first observe the *Hoofs*: the *thick* are much preferable to the *thin*. In the next place, take notice whether they are *high*, or low and flat,

flat, and this both *behind* and *before*. The hoofs that are high have the *frog*, or rather the sole, at a distance from the ground; whereas an horse whose hoofs are low moves equally on the strongest and tenderest part of his foot, like a bandy, or bow-legged man.

Simon is right in affirming, that a good foot may be known by the *found* *.—The hollow hoof rattles against the ground like a drum.

Having begun from below, let us proceed regularly to the higher parts of the body.

The bones of the *Pastern* must neither be too straight, like those of a goat, for such a stiffness in the joint would be uneasy to the rider, and the legs are more subject to inflammation; nor, on the contrary, should they be too much bent and low, lest the *fetlock* should be galled, and lose its hair, when the horse is used in clayey or stoney ground.

* Monsieur *Bourgelat*, in his preface to the second volume of *Les Elemens Hippiatriques*, reprehends this remark as trifling and false; and if our author is to be understood literally, and the words seem to permit no other construction, the criticism is certainly just.—It may be but candid, nevertheless, to think that *Xenophon* could mean to say no more than that the feet, if well formed, and in good condition, could bear to be struck against the ground so forcibly as to make it ring and found; and that this noise was a proof of their soundness, otherwise the horse could not bear the shock, so as to make his *Beats* firm and distinct.

Quadrupedante putrem sonitu qualis ungula campum.

Virg.

Let

Let the bones of the leg be large ; they are the pillars of the body ; yet not over-burdened with veins or flesh * ; for in going upon rough grounds, it happens that a defluxion of blood and hard tumours are brought on, the legs grow large and swollen, and the skin widens ; which having once lost its tightness, the *Fibula*, or smaller bone of the leg, frequently gives way, and makes the horse lame.

If the colt, in moving, bend his knees † freely, you may conclude he will do so when he comes to be rode ; for all of them, by time and use, acquire a greater freedom of motion in their knees.—This is an excellent quality, and those horses which want it, are more apt to stumble, and sooner tire.

The *Thighs* ‡ under the shoulders, if they are large, appear stronger and more graceful, as in the human form.

A wide chest is to be preferred for beauty and strength, as it enables an horse to continue § the same motion

* The author means, that the legs should be lean and dry, and the veins and sinews distinct, firm, and compact.

† This is so clear and evident, that the rule is observed by the judicious to this day.—As it is certain that no horse, which has not a suppleness in his joints, and can bend his knees, can go either with safety or grace.

‡ These are now called the *Arms* ; they begin from the shoulder, and reach to the knee.

§ This is owing to the space being larger, and the limbs consequently enabled to move with more spring and play, than if they were confined in

motion of his legs for a longer time, without intermission.

Let the neck differ so much from that of a *Boar*, that it rather may resemble the shape of a *Cock's*; it should not hang sloping downwards from the chest, but rise erect towards the summit of the head; and be light and easy in its flexible parts.—The head, in general, should be boney *, but the cheek bones should be small. The horse's neck will then be carried directly in front of his rider, and his eyes be fixed on what is before his feet. One of such a mould will be least able to overpower his rider, though he has ever so much spirit, for horses do not make such an attempt by arching their necks, and bringing their heads near their chests, but by turning up their noses, and stretching out their necks.

It is proper also to observe, whether the *Jaws* † or *Bars* are tender or hard, or whether they are of different tempers; when that happens, their mouths are generally bad.

in narrower room; and the maxim is so just, that it is practised by all horsemen, though perhaps unknown to some, that this doctrine was preached and practised some thousand years ago.

* That is to say, the head should not be fleshy, but lean and dry; and these properties, added to small bones, will compose a *little Head*, which is esteemed the most beautiful.

† I have added the word *Bars*, as explanatory of what Xenophon calls the *Jaws*; although it must be confessed that the good or bad temper of an horse's mouth depends much upon the formation of the *Jaws*, and the setting on of the *Head*.

An *Eye* which stands out from the head, has more appearance of quickness, and of distant sight, than one which looks hollow, and seems to be sunk in the head. Wide *Nostrils* afford room for freer breathing, than close ones; and, at the same time, give a nobler and fiercer look: for when one horse quarrels with another, or grows warm and animated under his rider, you may observe that his nostrils swell and widen.

The *Head* is properly large towards the top, and the *Ears* small.

If the point of the shoulder is high, it gives the rider a safer seat, and makes the connection stronger between the shoulders and the body. If this part is *Broad*, the seat is better, and it is more beautiful to behold.

When the *Side* is deep, and swelling towards the belly, for the most part, it makes the rider's seat more easy, and the horse appears stronger and fuller of flesh.

The shorter and broader the *Loins* are, so much more easily he raises his fore-part, and brings his hinder forwards, or *under* him: besides, in so doing, his belly will appear smaller, which, when it is large, partly disfigures him; renders him to a certain degree weaker, and less able to bear any burden or weight.

The *Haunches* should be broad and well-furnished, and in proportion to the sides and chest.

When

When all parts of an horse are firm and solid, he is lighter for the course; and consequently more speedy.

If the *Thighs* * under the *Tail*, or *Hocks*, are distinctly separated, he will extend his hinder legs a great way under his belly; and, in so doing, will carry his rider with more strength and swiftness, and be better in every point. — Of this any one may be convinced, by considering that a man, when he takes a thing from the ground, stands with his legs astride and open.

The *Testicles* † of an horse should not be large; but their proper size cannot be determined in a colt.

What has been said upon the *Pasterns*, the *Legs*, the *Fetlocks*, and the *Hoofs*, of the *fore-part of the Horse*, may be applied to the same parts *behind*.

I will now subjoin by what means any man may make the best guess at the *size* of a colt: that which is foaled with the *longest* legs will be the tallest; for the legs of all four-footed animals do at no time increase much in size; but the other parts grow so as to become proportionable to them.

* By this we are to understand that the *Hocks*, which he calls the *Thighs* under the *Tail*, should be at a proper distance from each other, in opposition to that shape or mould of an horse in which they turn *in*, and almost touch each other; the *French* call horses so formed *Crochu*, and we *Cat-hamned*, from their resemblance in these parts, to the hinder legs of that animal.

† Apfyrtus says they should be small.

He who examines the shape of a colt by these rules, seems to us to have the best chance of getting a good horse; one that is well-footed, well-bodied, strong, handsome, and large. And although it sometimes happens that colts alter as they grow, yet we may, with assurance, rely upon our judgment formed upon these observations; for many more change from worse to better, than from better to worse.

C H A P. II.

WE will now proceed to the right method of breaking a colt. Those who are appointed to serve in the cavalry among us, are men of large property, and such as bear a considerable part in the government of the state; and it is surely then much more becoming the young men to attend to the good management of themselves, and the art of horsemanship; or, if they understand that already, to continue to exercise themselves therein, without being professed riding-masters; while the old will be more properly employed in serving their families, friends, and country, either in its civil or military concerns.

Thus it is plain, that whoever is of my opinion, in this respect, will send his colt * out to be broken; and,
in

* It is to be inferred from this expression, that in our author's time, if not long before, there were certain persons who professed to break
colts,

in the same manner, as when one sends a son out to be instructed in any art, he will put into writing in what he requires his colt should be practised, before he comes home again. For this will be a direction to the horse-breaker; to which he ought principally to attend, if he expects to be paid.

Care should be taken that the colt, which you deliver to him, be gentle, temperate, and fond of man. Of this the owner may be informed at home, chiefly by means of his groom; who ought to reflect, that hunger, thirst, and other things which provoke the colt to rage and uneasiness, come upon him of themselves; but that he is supplied with food and water, and delivered from what offends him, by the assistance of man. If the groom considers this, and acts accordingly, the colt will be brought not only patiently to endure and perform what is required of him, but will also conceive a fondness for man.

Let the person to whom his education is intrusted, stroke and rub the colt in these parts of his body where he is likely to receive most pleasure; these are those which are most covered with hair, and where he is least able to assist himself, when any thing disturbs him. The groom likewise should be ordered to lead him through crowds, and familiarise him to sights and noises of all kinds; and when he is alarmed at any

colts, and were public riding-masters; which proves that the *Art* was much considered and cultivated in Greece, even in those early ages.

of them, let him convince him, not by force and severity, but by patience and gentleness, that he has nothing to fear. These are the rules which we recommend to the unexperienced, having (as we think) said enough concerning the methods to be taken in *breaking* of colts.

C H A P. III.

IF the horse to be bought has already been rode, we will give some directions, which a man should observe, who would escape being deceived in his purchase.

First of all, be sure to know what is his age. One who has no longer the marks in his teeth, neither affords much room for hope, nor is so easily fold again.

When it is evident that he is young, then let it be observed how he bears the bit to be put into his mouth, and the head-piece about his ears. This may best be known, if the buyer sees the bridle put on and taken off.

The next attention must be to his behaviour, when he receives his rider upon his back: for many horses will not submit, without difficulty, to bear such things to be done to them; which being done, they know would bring them under subjection, and be the means of compelling them to work.

Another

Another thing to be noted, is whether, when the rider is mounted, the horse is ready and willing to go forward, and leave his companions, if they are near him ; but rather hesitates, and casts his eyes upon them, as refusing to leave them.

There are others who, from not being entirely reduced, and made obedient, when they were first undertaken, grow so headstrong and furious, as frequently to run away with the rider, and leave the place of exercise *.

Mouths which are bad, and have lost their feeling, from the imperfection of the *Jaws*, or hardness of the *Bars*, may be discovered by riding the horses with a *Bit*, called the *Chain* † ; but the better method is entirely

* From this expression it is to be inferred, that the Greeks exercised and taught their horses out of doors, and knew not to avail themselves of the advantage of a *covered Manege*.

† It is very difficult to form any idea of the author's meaning, with respect to this word.—The original Greek term, Πέδη, signifies a *Chain*, *Shackle*, or *Fetter*; and a chain, without much impropriety, might be put into the mouth of an horse, and be used as a sort of a *Bit*, or else it may be understood to be placed on the outside of the mouth, in the hollow of the *Chin*, or upon the *Beard*, as it is called, in the manner of our bits, or over the nose, as a *cavezon*. These suggestions, however, are mere conjecture, and as such are left with the reader. The author's meaning, in general, as to this passage, is likewise somewhat obscure; for although he tells us that the badness of the horse's mouth may be known by riding him with this *Chain*, yet he says, immediately after, that it is better that the method should be totally changed; but does not inform us what that method is which he wishes we should pursue.

None.

tirely to change the way of *working*. For many horses do not attempt to run away, unless they have a bad mouth; or are, at the same time, going homeward, and eager to get thither. It is necessary likewise to know, whether, when the horse is animated and exerted to a brisk pace, he will stop readily, turn back, and obey the rider.

He ought also to be put to the trial of his obedience, by being now and then roused, and provoked by a blow; which, if he receives it without resentment or anger, it is a mark of a good and generous temper. An army which refuses to obey its general, or a servant who will not submit to his master, are both entirely useless; but a refractory and disobedient horse is not only of no service, but will degenerate into a traitor, and bring his rider to destruction.

As we take for granted, that the horse to be bought, is designed for war, he ought to be examined in every particular, which that service requires.—Such as, his vigour and activity in springing across a ditch, leap-

None of the *Commentators* take any notice of these difficulties.—*Stephens* indeed explains the word Πεδν, to be a method of exercising horses by means of a *Chain*, and quotes our author, adding that it was used to make the horse turn to either side; and then it might either be the rein of the bridle, or rather a *longe*, with which the horse was pulled and worked, to make him supple to either side; for which purpose, it might be customary to use a *Chain*. All this, however, is but supposition, and I must confess my inability, to give any certain information. Vid. *infra*.

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ing over walls, rushing upwards against a bank, and jumping down from the top of one. He should likewise be tried in mounting up, and descending from a steep hill, or running across it.—These experiments will prove whether his spirit be good, and his body sound and strong.

Nevertheless, it is not to be concluded, that an horse who is not equal to all these trials, is absolutely to be rejected; for many may fail in these attempts, not from want of spirit or ability, but for want of use and experience; which, when they have been taught and disciplined, will perform these exercises perfectly well, provided that they are sound, and endowed with courage and resolution.

A suspicious and timid horse must be absolutely avoided. For with this cowardly disposition, he will not advance to charge an enemy; and, from his fear and shyness, may be so troublesome as even to fling the rider, and expose him to great danger.

The qualities and temper of the animal should likewise be examined, that it may be known if he has any vices, of what kind they may be, and whether he shows them towards men, or other horses; likewise how he bears being handled or dressed; since from his behaviour, in these circumstances, he becomes valuable or useless to his owner.

A surer judgment may also be formed of his docility and patience, to be bridled and mounted, as well as in per-

performing his different exercises ; if, after having gone through his labours, you make him repeat the task, and begin again ; for, if after having finished his work, he will renew and go over it again with cheerfulness and good-will ; he gives a notable proof of his obedience and submission.

In short, when an horse has good feet, is gentle, sufficiently speedy, willing and able to undergo fatigue, and, above all, is obedient, it may be concluded, that he is possessed of all the qualities necessary for military service, and will prove most safe and useful to his rider.

On the other hand, such horses, which, from a cold and sluggish nature, demand much beating and instigation ; or such, which from a fiery and capricious temper, require such attention as to keep the rider always upon his guard, are not to be valued or chosen, inasmuch as they are not to be trusted, and may expose the rider to great mischief.

C H A P. IV.

THE next care a man should take, after he has found an horse to his mind, and purchased him, should be to provide a stable so situated, with respect to his house, that he may see him very frequently ; and to have his stall so contrived, that it may be as difficult a task to steal the provender out of the manger,

manger, as to take his own victuals out of the *Larder*.

He that neglects these things, seems to neglect himself; since it is plain that, in times of danger, the safety of the master is oftentimes intrusted to the horse.—Such a stall is not only safe against theft, but shows also when an horse feeds, or leaves his food uneaten. When this appears to be the case, either that he is surfeited, and his body is too full, so as to require *evacuation*, or else that he has been over-worked, and demands repose, or that some disorder is coming upon him. Now it is the same with horses as with men, all distempers taken in time are more easily cured, than when they have been suffered to fix themselves, and have corrupted the constitution. The same attention which is given to supply an horse with food, and to let him have due exercise, that he may be healthy and strong, is also requisite to be observed, in order to keep his feet in proper condition. Moist or smooth floors will injure even those hoofs, which are by nature good and sound. The first evil is to be remedied by a declivity, or slope in the floor; the second may be prevented by making a *Stone-pavement*, each *Stone*, of which it is composed, being about the size of the horse's hoof.—This sort of pavement will cool, harden, and improve his feet, merely by his standing upon it. The groom must remember to lead the horse out of the stable, when he is to be cleaned and dressed; and after the first

meal, to remove, or turn * him from the manger, that he may return to his food, to his second or evening feed, with fresh appetite.

In order that the *Stable-yard* may best answer the purpose of hardening † and strengthening the horses feet, let

* Our method of keeping a large quantity of litter and dung under the horses feet is wrong and injudicious. The litter, mixed with dung, heats the feet and legs, and makes the hoofs become dry and brittle. Besides this, the horse is not so much tempted to lie down at night, as he would be, if it were removed, and spread under him again at proper seasons. The same error prevails in keeping the rack continually crammed with hay, which the horse being obliged to smell continually, is brought to nauseate and loath it.—A certain portion should be given at a time, of which, if the animal leaves any part, it ought to be removed; that by having wanted food for a certain time, his appetite may call for it; he will then relish what he eats, and thrive better upon a small quantity thus dealt out, than on a much larger improperly given.

† As much is said in the preceding chapter concerning the best method of preserving the hoofs, and rendering them hard and tough, by the means of a *stone pavement*, on which the horses were to stand when in the stable; it may not be thought foreign to the subject, to add a more particular account of the ancient method of *shoeing* horses, if that term may be used, for an occasional *covering* of their feet. Mention is made in some * ancient authors of this practice. Yet it is certain, that if we understand the *coverings* of the feet in use among them to be the same as the *modern shoes*, or like them in any respect, we labour under a palpable mistake. The ancients did not *shoe* their horses; that is to say, they did not nail upon their hoofs any pieces of iron, or of other metal, in the form and shape of the *modern horseshoes*; but when they intended

* Catullus, Appian, Pliny, Suetonius.

let four or five loads of round stones, of about a pound weight, be thrown down in it, having a ridge, or border

to defend them from any thing that might annoy them in travelling, or the hardness of the ground, they fastened upon their feet, by means of straps and ligatures, a sort of *Sandal* †, *Stocking*, or what we call *Boots*. These were made of *Sedges* twisted together like a *Mat*, or else of *Leather*, and were sometimes strengthened with plates of iron, and adorned by rich and ostentatious people with silver and gold, as in the instances of *Nero* and *Poppæa*. In the collection of the late Baron Socks, *Pastes* of antique stones, now in the British Musæum, there is one which represents a soldier binding, or tying, on this sort of shoe, which, being added to other authorities, proves the fact to demonstration, as the above passage of Xenophon, and the contrivance of the stone-pavement, make it clear that shoes were unknown in his time.

It is remarkable that the *Japanese*, at present, have a similar kind of shoes with the common sort used by the ancients. They are twisted, of straw, with ropes, likewise of straw, hanging down from them, with which they are fastened about the horse's feet, instead of the European iron shoes, which are not used in this country. They are soon worn out in slippery and stoney roads, and must be often changed for new. For this purpose, the men who look after the horses always carry a competent stock with them, though they are to be found in every village, and offered to sale by poor children begging along the road.

The horses of Japan are generally small, but some of them not inferior in shape and speed to the Persian breed. They are used both for the saddle and draught. Vid. Kempfer's History of Japan, translated by Scheuzer.

I have not been able to discover in what æra, or in what country, the modern art of shoeing took its rise. The earliest proof I have met with, is the shoe said to have belonged to the horse of *Childeric*, who lived in the year 481, and is preserved in Montfaucon's Antiquities of France. It perfectly resembles the shoes in use at present.

†-Rei Rusticæ Scrip. Editio Gesner.

der of iron, that they may be kept together, and not scattered and lost. The horse being obliged to stand upon these stones, will procure the same advantage to his hoofs *, as he would, if he went upon stoney roads every day: and when he is rubbed down, or curried, it must necessarily happen that his hoofs will be used in the same manner * as if he walked

It is to be remarked, that it was a custom among the ancients, which descended to the early modern ages, to bury their horses with their owners, and to prefer such as were most valued and beloved. In Homer, Achilles sacrifices six to the manes of Patroclus. The grooms, or equerries, or favourite servants, were also devoted to the same fate. Vid. Herodot. Lib. iv. In the year 1710, a tomb was dug up at *Blois*, in which were found the bones of an horse and dog. Vid. Montfaucon's *Antiq. de France*, p. 14. Vid. also *Essai's Hist. sur Paris*, p. 232, vol. iii.

It may not be impertinent, with reference to this subject, to relate the following odd particular belonging to the castle of Oakham, in Rutlandshire, which is maintained and in force at this very time. This castle was built soon after the Conquest, by *Wakelin de Ferrariis*, who, as he gave six *Horse-shoes* for his arms, obtained the following grant; viz. the first time any baron of the realm passes through Oakham, he forfeits a shoe from his horse, unless he chuse to redeem it, which generally is the case, by finding one in its place. The forfeited shoe, or that made in its stead, is fixed, with the nobleman's name, on the castle-gate. Sometimes they are made very large, and gilt, in proportion to the sum of money given in lieu of the real shoe, (which is permitted to be done) and great numbers are to be seen on the gate. This *Wakelin de Ferrariis* came into England with the Conqueror, and was created by him earl of *Ferrers* and Derby. Vid. *Brook's Discovery of Errors*, in the Catalogue of Nobility, p. 198.

* Vegetius says, that the floor of the stable should not be made of soft wood, but of solid hard oak, which will make the horse's hoofs as hard as rocks.

abroad.

abroad. These stones will likewise harden his feet. But when so much pains are likewise taken to harden his hoofs, let it not be forgot to form and make his mouth tender. This is to be done by the same methods which are observed to soften human flesh †.

C H A P. V.

WHOEVER understands horses himself, will take care to have a groom that has been taught to treat them properly.—In the first place, he should see that the knot of the halter, which confines the horse to the manger, should not hurt his head; for, as he is often moving his head to the manger, if the halter is not easy about his ears, it may gall him; and that having once happened, may render him less tractable, both in bridling and dressing. Let the groom have orders to remove the litter and dung every day; this will give him less trouble, and be better for the horse.

He ought also to put a muzzle upon the horse, when he takes him out to clean, or for other pur-

† By doing nothing to injure or hurt it, so as to make it insensible and callous, and then it will naturally be soft and tender.

poses *, and in general wherever he goes, and is not bridled ; for the muzzle prevents his biting, without interrupting his breath, and hinders him from executing any vicious designs.

The halter with which the horse is tied should be fixed above his head, because, when any thing offends his face, it is natural for him to try to get rid of it, by tossing his head upwards ; and if he is thus tied, that motion, instead of tightening, will flaken his halter.

In dressing the horse, it is right to begin with the head and mane ; for if the upper parts are not clean, it is in vain to make the lower ones so. Let the rest of his body be cleansed with all sorts of dressing instruments, and the dust wiped off the way the hair lies. But the hair on the back-bone should not be touched with an instrument, for fear of injuring it, so as to make it unfit to bear the rider.—It should be rubbed with the hand only, and smoothed down the way it naturally grows.

* In the original and literal sense, it is, when he takes him to the *Rolling-place*. It means, that the horse should be muzzled when he is turned out of the stable into a field, yard, or other place, where he may tumble and roll himself. The Greeks thought this a wholesome practice, and very refreshing after fatigue. *Apsyrtus* recommends it ; and *Vegetius* says, when an horse forbears to roll himself, it is a symptom of his not being well. “Let this horse roll himself upon the sand, and “then lead him to the stable,” says a *Character* in the *Clouds* of Aristophanes, Act i. Sect. 1.

The head must be washed with water: as there are many bones in it, it would hurt the horse to rub them with iron * or wood.

The *Forelock* should be washed also: this tuft of hair, though pretty long, does not obstruct his sight, but is a defence to his eyes. Providence certainly has furnished the horse with it, instead of the long ears which asses and mules have for the same purpose.

The *Tail* and *Mane* should likewise be washed and cleaned, that the hair may grow; for the longer the tail is, the farther the horse is able to reach †, in brushing off whatever may disturb him; and the *Mane* is

* This implies that the Greeks used *Instruments* for the purpose of cleaning their horses, as we do *Curry-combs*; and perhaps the moderns are indebted to them for these utensils.

† These observations are so true and just, that one would almost think it needless to dwell upon them; yet such is the cruelty and absurdity of our notions and customs in *cropping*, as it is called, the ears of our horses, *docking* and *nicking* their tails, that we every day fly in the face of reason, nature, and humanity. Nor are the present race of men in this island alone to be charged with this folly, almost unbecoming the ignorance and cruelty of savages; but their *fore-fathers*, several centuries ago, were charged and reprehended by a public canon, for this absurd and barbarous practice: however, we need but look into the streets and roads to be convinced, that their descendants have not degenerated from them; although his *present Majesty*, in his wisdom and humanity, has endeavoured to reclaim them, by issuing an order that the horses which serve in his troops should remain as nature designed them:

Who never made her work for man to mend.

DRYDEN.

The

is of use in giving a better hold to the person who is to mount him.

Besides, the *Mane*, *Forelock*, and *Tail*, are bestowed upon the horse as a grace and ornament. A proof of which may be, that *Brood Mares* do not so easily admit the embraces of *Asses*, till the breeders of *Mules* have purposely stript them of these beauties *. Washing of the legs

The title of the canon is,

Ut reliquias rituum paganorum quisque abjiciat.

Equos vestros turpi consuetudine detruncatis, nares finditis, aures copulatis, verum etiam et surdas redditis, caudas amputatis, et quia illos illæsos habere potestis, hoc nolentes, cunctis odibiles redditis. Equos etiam plerique in vobis comedunt, quod nu'lus Christianorum in Orientalibus facit, quod etiam evitate. Concilium Calchutenfe. Vid. Spelman's Councils of England, where are the decrees of the council of Calcut. vol. i. p. 293. See also Collier's Ecclesiastical History, vol. i. p. 137.

“From the influence of a vile and unbecoming custom, you deform and mutilate your horses. You slit their nostrils, tie their ears together, and, by so doing, make them deaf: besides this, you cut off their tails; and, when you may enjoy them uninjured and perfect, you chuse rather to maim and blemish them, so as to make them odious and disgusting objects to all who see them. Numbers of you likewise are accustomed to eat your horses; a practice of which no Christians in the East were ever guilty.—This also you are hereby admonished to renounce entirely.”

The French call an horse whose tail is cut, *un Cadogan*, from the name and title of lord Cadogan, who served under the duke of Marlborough in the reign of queen Anne; and is said to have first introduced this custom of docking the troop-horses.

It is thought by some, that the cutting of the tail diminishes the swiftness of the horse; it certainly does in grey-hounds and birds, especially in turning.

* This is a strange assertion to come from the pen of so grave and exact a writer as Xenophon. The reader is left to form what opinion he

we do not mention, because it is so far from being of service, that the hoofs are even injured by being

he pleases of it ; many other authors likewise mention this particularity, which tends only to make the account more strange. Julius Pollux says, that the mares were made conscious of their own deformity, by seeing themselves in fountains and clear waters.—Vid. also Anatol. *Ἱππιατρικῶν*, lib. i. cap. 14.—Pliny, lib. viii. cap. 42.—Aristot. lib. vi. cap. 18.—Ælian. lib. ii. chap. 18. Notwithstanding this humane doctrine preached by Xenophon, it appears that it was a custom among some nations, to shear the manes and shorten the tails of their horses, as we learn from Camarcrius *, who quotes Plutarch and others, in these words.—Plutarch, speaking of the Sicilians, says, *Hi enim victores equis lauro coronatis, captivi vero tonsis crinibus utebantur. Hoc etiam Fazellus testatur non sine causâ igitur præter insolitam rem, mirati sunt Itali equitatum Germanicum Cæsaris Maximiliani, quum contra Venetos bellum gereret, quoad plerisque equis Jubaæ detonsæ caudæ mutilate essent : nescientes videlicet id fieri, ut equi hæc mutilatione alacriores et spinâ docti robustiores fierent. Sic legimus apud Paulum Venetum Tartaros equis suis, quos habent præstantissimos, auferre solere de ossæ caudæ nodos duos vel tres, ne equus sefforem feriat, et ne caudam nunc huc, nunc illuc flectere possit. Turpe nam hoc judicant.*

The Sicilians, when victorious in battle, used to adorn their horses with crowns of laurel ; but, if defeated, they sheered their manes. Fazellus says, that in the war between the emperor Maximilian and the Venetians, the Italians were exceedingly surprised to see the German horses without manes, and with short or docked tails ; not knowing that this was done under a notion of rendering them stronger in the loins, and more alert. Paulus Venetus says, likewise, that a certain nation of the Tartars cut off two or three joints of the tails of their horses, of which they have a very valuable breed, to prevent the animal from moving his tail from side to side, and striking the rider, which thing they did not approve.

* Horæ subcisivæ.

wetted every day. One should be sparing too in cleaning the belly; it is troublesome and disagreeable to the horse, and the part, by being clean, is more likely to attract such things as may be offensive to it; and, notwithstanding all the pains that may be taken, the horse is no sooner led out, than he will be made as dirty as before.—Wherefore, entirely omit it, and let it suffice to have his legs rubbed with the hand.

C H A P. VI.

WE will now show which is the best manner of cleaning and dressing an horse, and, at the same time, safest to the groom. If he stands in a line * with the horse while he is cleaning him, he runs the risque of being struck in the face with his knee or hoof. But if he stands side-ways, and places himself out of the reach of his foot near the shoulder, he is secure, and may take up the foot and examine and pick it. This rule should be observed in handling his hinder legs. In general, let it be observed, that whatever he intends to do to the horse, he should go as little as possible to the head, or tail; for then, if the horse is inclined to be vitious, he has an advantage over him. But if you approach him sideways, you have it in your power to treat him as you will,

* That is, if he stands directly opposite to the horse.

without danger. The same is to be observed with respect to the hinder legs.

In general, let it be observed, that whatever the groom wants to do with the horse, he should be very cautious in coming near his head or heels, for, if he is disposed to be vicious, he has the man in his power; but if the man approaches the horse sideways, he is in a secure position, and cannot be hurt.

We do not advise the person who has the care of conducting an horse from one place to another, to go behind him, because, in this situation, he is least able to defend himself, and the horse is more at liberty to disobey him; neither should he go before, and by holding a long rein, endeavour to compel the horse to follow, for he may then be mischievous and unruly, turn round to either side, get the man within reach of his heels, and do him an injury. Nor, when many horses are led together, is it easy to prevent them from interfering with one another. But an horse that is led by a man going at his side, is less able to do hurt, and readier to be mounted on a sudden, if occasion requires.

In order to put the bridle on most conveniently, the groom should go to the *Near* side, and put the reins over his head, letting them fall upon his shoulders.

Then having the *Headstall* in his right-hand, and the *Bitt* in his left, if the horse receives the latter in his mouth, he has nothing to do but to fix the bridle: if he refuses, he must hold the bitt to his teeth, and put

his middle finger into his mouth, to press his *Barrs* : upon this, generally speaking, the horse will open his mouth ; but if he resists, he should squeeze his lip against the *Dog-tooth*, or tusk ; and this seldom fails of having the desired effect.

Let the groom be sure never to lead the horse with the reins, least he should disorder and spoil his mouth ; and observe also to fix the bit so justly, that the horse may feel it properly, without having any uneasiness from it, which would happen, if the bit were placed too high : on the contrary, if it were to hang too low upon his barrs, he might get it between his teeth, and be able thereby to elude its effects.

In these particulars the groom should be very exact, for if the horse cannot be brought to receive the bit into his mouth, he is utterly useless ; but if he is accustomed to be bridled, not only when he is going to be rode, but also for some time before he is fed, and the bridle is left upon him for some time after, it may be expected that he will readily receive it whenever it is offered to him.

It will likewise be requisite, that the groom should learn how to place another on horseback after the Persian * manner ; so that in case his master should be

* We must here remind the reader, that the use of stirrups was not known, and consequently the methods practised in the time of our author, to get on horseback, were to *Vault*, to mount from an *Horse-block*, or after the *Persian* manner, which Volaterannus informs us was done by

be sick, or grown old or infirm, he may have some body at hand who can lift him on, or may supply his friend with one who can perform that office.

But there is one rule to be inviolably observed above all others ; that is, never to approach the horse in a passion ; for anger never thinks of consequences, and forces us to do what we afterwards repent.

When an horse is shy of any thing, and will not come near it, he should be taught that there is no room for his apprehension, especially if he has courage and spirit. If this cannot be otherwise done, the rider should take hold of the thing which is the cause of his fright, should show it to him, and then endeavour gently to lead him up to it. On the contrary, if he should force him by blows and severity, they would encrease his terrors, and the horse would think that what he then suffers is absolutely occasioned by the thing of which he is afraid.

The groom likewise should understand how to place his horse commodiously and safely, when he presents him to the rider to mount. It is, however, likewise necessary for the rider to know how to get up, altho' the horse should not present himself in the easiest and most favourable posture ; because one is not only oblig-

by the help of a servant or slave, who accompanied his master, and bending his back, his master mounted from it, and likewise got down from his horse upon it, and thence to the ground. Xenophon mentions this method likewise in his ΙΠΠΑΡΙΚΟΣ.

ed to use different horses at different times, but even because the same horse is not always equally quiet and patient to be mounted.

C H A P. VII.

OUR next business shall be to give some directions, which should be followed by every good rider, when he is going to mount his horse.

He must first, with his left-hand, gently take hold of the rein, which is fastened to the lower part of the bit, or to the chain that goes under the chin, handling it so lightly as not to check the horse, if he raises himself in mounting, by taking hold of the mane near the ears; or if he springs from his lance *. With his right-hand let him take hold of the bridle near the shoulder, and of the mane at the same time, that he may in no respect pull the bridle as he rises: when he makes his effort to spring up, let him raise his

* This manner of getting on horseback from the lance or spear, has, till lately, puzzled all the antiquaries and commentators, who have not been able to give any satisfactory account of it. In the collection of the *Pates Antiques*, belonging to the late celebrated baron *Stech*, there is one which represents a soldier as going to mount his horse by the assistance of his spear. The spear is planted at the side of the horse, and has an *Hook* upon the shaft, on which the man placing his foot, easily bestrides the horse. This, at first sight, explains the above passage. Livy mentions likewise this method of getting on horseback, as practised by the Roman soldiers.

body with his left-hand, and stretching out his right, lift himself up, for by thus mounting, his figure will appear graceful even behind. Let him keep his leg bent, and avoid touching the back of the horse with his knee: his leg being brought clean over to the *Off-side*, let him then seat himself upon his horse.

It seems an excellent custom to practise mounting on the *Off-side* *, that he may be able to do it if at any time he should happen to have the horse in his *left-hand*, and the spear in his *right*. For this purpose nothing more is required, than to do with the left parts of the body what was done with the right, and *vice versa*.

This method is also farther useful, because no sooner is the rider mounted, than he is prepared to charge the enemy, if there should be occasion.

Whether he uses a *Cloth* †, or rides upon the bare-back, we would not have him sit in the attitude of one who drives a chariot ‡, but as if he was standing erect with his legs somewhat astride, for thus his

* Another gem, in the same collection, gives us the figure of a soldier standing by an horse in the attitude of a man going to mount him on the *Right-side*; and there are many other ancient impressions which show the same thing.

N. B. This collection is now in the British Musæum.

† It is to be remembered that the Greeks, instead of *Saddles*, used *Cloths* or *Housings*, and the lower sort often rode without any.

‡ That is, not as he would sit in a chair, but upon his twist or fork.

thighs:

thighs will cling cloſer to the horſe, and, being upright, he will be better able to wield his lance, and ſtrike with more force.

The leg, below the knee, muſt hang looſe and eaſy; if it is kept ſtiff, and ſhould ſtrike againſt any thing, it might be hurt or broken; but being at liberty, whatever it encounters it will give way, while the *Thigh* remains unmoved. Indeed the whole of the rider's body ſhould be, above the knees, as pliant as poſſible, that he may be able to endure more fatigue, and be leſs liable, when he is attacked, to be either pulled or puſhed from his ſeat.

When he is ſeated, the horſe muſt be taught to continue quiet till he has got every thing he wants, gathered the reins even in his hand, and placed his ſpear in the moſt convenient manner.

Let him keep his left-arm cloſe to his ſide, which is the moſt becoming poſture, and that in which he can exert the greateſt power. The reins ſhould be of equal length, ſtrong, not ſlippery nor thick, in order that the ſpear may occaſionally be held in the ſame hand.

When the rider directs his horſe to go forward, let him begin at a ſlow rate, for this prevents confuſion.

If the horſe carries his head low, let the rider hold the reins high; and, *vice verſâ*, this makes the moſt graceful appearance.

The horſe will ſooner make his body ſupple and pliable, by being ſuffered to go his own pace for ſome time, which will prepare him to be exerted and animated

mated with the whip. To begin or set off to the left-hand, is generally most approved: this may best be done, if the horse, at going off turns to the right *; and the sign is given him with the wand or whip. He who prefers the *Left*, should begin from the *Right*; and when the horse is ready, and in a proper posture, the rider should make the *Change*, and wheel off to the left. The horse being thus turned to the *Left*, will *Lead* with his *Left-Foot*, and to the *Right* with the *Right-Foot*.

We recommend that manner of exercising an horse, which is called Πεδῆ †, because it uses him to turn to either side, and supples him both to the *Right* and *Left*.

The horse also should be worked straight forward, as well as upon a circle, as the change from one to the

* The meaning of this seems to be, that when the rider intends to go to the *Left*, he should first turn a little to the *Right*, in order to take a compass, and turn the horse to the left with more freedom and grace.

† This has already been mentioned, but here the word Πεδῆ seems more plainly to indicate a chain, which was used to make the horse work to both hands, and probably was intended to operate in the same manner as the *Longe* in our maneges; or else it might be a *Side* rein, which was used according to the hand to which the horse was worked. Vid. Julius Pollux, Lib. i. cap. 2.—He and Stevens mention two methods of working, straight forward, and upon circles, to either hand, and cite the above mentioned passage. Hesychius seems to explain it in this manner; others think the Πεδῆ was a shackle, or chain, fastened to the feet, in order to form the pace, and make the horse lift his legs, and acquire a lofty action. Aldrovand.

other will make him ready in both, and please and relieve him from fatigue.

It is necessary to pull the horse in and support him while he *turns*; for it is neither easy nor safe for him to turn short, when going fast, especially if the ground is rugged or slippery.

When the rider thus pulls up and *supports* his horse upon the turn, he must remember to do it with great exactness and delicacy, and to sit steady and even himself; as he may be sure a small matter may discompose and endanger both himself and the horse. As soon as the horse has finished the turning, and is upon a strait line again, push him forward * vigorously, and put him to his speed. These exercises will fit him for the exigencies of war, in which it will be necessary for him to wheel and turn, both for pursuit and retreat, as well as to go forward with speed and readiness.

When the horse appears to have been exercised enough, it will be proper to let him rest a certain time, and then set off at once into full speed again; and that to and from other horses that may be with him. This being done, stop and let him remain quiet for some time, and then put him to his exercise again; for many occasions may happen in which these practices will be useful, and insure readiness and obedience to the rider.

* This method of working an horse is called, by the French writers, the *Envie d'aller*, and is most useful.

Lastly,

Lastly, when the time of dismissing him comes, and the man is to alight, let him take heed not to do it among other horses, nor among the spectators, but in the place in which he has been worked; in that very spot let him receive the reward of ease and repose.

C H A P. VIII.

TH E R E being frequent occasions to ride an horse up and down steep grounds, and on the sides of them; as also, to leap over ditches, and upon high places, and down from them; it is necessary that all these things should be learnt and practised both by man and horse; who may thus become a mutual preservation, each to the other, and rendered thereby more useful to the public.

If here we should be accused of unnecessary repetition, because we have made mention of these qualities already, we deny the charge: for then we recommended the examination of the horse, as to these particulars, before he was bought; whereas now we affirm, that a man should teach them the horse, which is already his own; and we will shew him how it ought to be done. The right way then for one to proceed who has a raw horse, and quite ignorant of *leaping*, is to hold him loosely by the rein, and get over the ditch first himself; and thus by leading the horse, endeavour

to make him leap over and follow. If he will not obey, let some body behind strike him with the whip or switch; whereupon he will leap, and not only the necessary distance, but much farther than was required. For the future, there will be no need to beat him, for, if he does but see a man coming behind him, he will immediately leap. When he has been accustomed to this for a certain time, let him be mounted and tried, at first, at small leaps, and put by degrees to larger; and just as he is going to rise, let him be pricked with the spurs. This also should be done upon other occasions, when he is required to leap, inasmuch as that the spurs will quicken and animate him to rise and gather up himself closely and compactly, and prevent him from dragging his hinder parts, which would be unsafe and dangerous to the rider.

As hills and inequalities of ground will often occur, the horse should be practised first to go down hill, and should be taught this lesson in soft ground; when he is used to do this, he will go down more readily than upwards. Nor need any one apprehend that his shoulders will be hurt, when they are informed that the *Persians* and *Odrysians* * keep their horses as sound and healthy as the Grecians, although it is their custom to ride races down hill.

We will now mention what is to be done upon these occasions by the rider. When the horse raises

* A people of Thrace.

his fore-part, in order to leap, he should lean forward, by which means the hinder-parts will be relieved, and the man feel the shock less forcibly; and in the moment that the horse is coming to the ground, he should throw his body back, by which means he will, in some degree, elude the violence of the motion, and preserve the justness of his seat.

When the horse leaps over a ditch, or stretches up a rising ground, it is a good practice for the rider to take hold of the mane *, that the horse may not have the incumbrance of the bridle to struggle with, as well as the difficulty of the ground. But when going down a steep or declivity, the man should fling his body back, and support the horse with the bridle, to prevent him from falling headlong down the hill.

It is proper to exercise the horse sometimes in one place, sometimes in another, and more at one time than another; by this he will not be so apt to conceive a dislike to his task, as he would, if he were always to be worked in the same place, and for the same space of time.

Since it is necessary to be able to ride readily upon all sorts of ground, to have a sure and firm seat, and

* Whatever notions the Greeks might have of this method, and although it is prescribed by Xenophon, it seems to be flatly against truth and the principles of the *Art*. For the bridle, instead of being an incumbrance to the horse, will be of great assistance, if seasonably and judiciously used; and by guiding and supporting, will prevent him from falling.

to be able at the same time to handle one's arms dexterously ; the practice of hunting, where the country will permit it, is very proper and commendable : where there is no opportunity for this, the following expedient may be substituted in its place, and performed by two horsemen. One should act the part of an enemy who flies from his pursuer through all kinds of places, and as he retreats, fling his javelin, and try to annoy him ; the other, having his weapons blunted, whenever he comes within reach, should aim at him, or if he overtakes him, strike him with his spear ; and if they close with each other, let one of them pull his adversary towards himself, and suddenly push him back again, which is the way to dismount him. It will then be the business of him who is pulled and pushed in this manner, to spur his horse forward ; by doing which, he will probably unhorse his antagonist, and escape himself.

If two armies being near each other, a real skirmish should ensue, and one party should pursue, while the other retreated, and so perhaps alternately attacking and defending as circumstances require ; upon such occasions, it is requisite that an horseman should have his horse in such obedience, as to be able to depend upon him in whatever he may require, inasmuch as by his address and docility, he will be enabled to annoy his enemy, and provide for his own safety.

In fine, Providence has granted to men the advantage of communicating their thoughts, and instructing one another, by the means of *Speech*; but it is obvious this gift is denied to horses. The best method then of conveying your intentions to them, and, as it were, of declaring your mind, is to reward them when they do as you wish, and to punish them when they are disobedient. This rule is expressed in few words, but is of universal use in horsemanship.

For an horse will certainly be more willing to receive the bridle, and resign himself to his master, if he is recompensed for so doing, and will leap and perform all his exercises with alacrity, if he is taught to expect that his compliance will be rewarded with ease and refreshment.

C H A P. IX.

THUS having shewn how you are to proceed in the choice of a colt or horse, when you intend to purchase, as well as how they are to be treated when bought, particularly if they should be destined for war; we will farther direct what is best to be done when you undertake one that has too much fire, or one that is cold and sluggish.

Consider then that spirit and ardour are in the temper of an horse, what passion is in the mind of man; and as he who says and does nothing offensive, is least liable to provoke a man subject to anger; so he who
avoids;

avoids fretting and teasing an horse is most likely to make him quiet, and reconcile him to his duty.

When such an horse therefore is to be mounted, all possible care should be taken not to alarm or offend him; and after he is mounted, he should be suffered to stand still a longer time than usual, and be directed then to go on by the most gentle signs. Let him begin at a slow rate, and increase his pace by such small degrees, that he may pass to a quicker motion almost without perceiving it.

Horses which are quick and hot in their temper like men, are disturbed by any thing that affects them suddenly, and apt to be surpris'd by unusual sights and sounds. When you wish therefore to slacken the pace of an eager horse, which hurries on too fast; and to pacify his fury, so as to make him go temperately, or even oblige him to stop, you should not attempt to do it at once, and with violence, but artfully and by degrees, gently pulling him in, then yielding the bridle, and playing with his mouth in such a manner as if you intended rather to win his *Consent*, than *force* his obedience.

In forming an high-spirited horse, it should be known that, in order to make him gentle and quiet, he should be rode strait forward, and be put to make short *Turnings* as seldom as possible; he should likewise be kept to a slow and calm pace for a long time together; by this prudent and mild treatment, his impetuosity will most probably abate, and his temper be
softened

softened and rendered more tractable. Such an horse should be worked with a smooth and easy bit, rather than with a rough one. However, if the latter is used, its severity may be mitigated by the gentleness of the hand which holds it, and which may make it as easy as the *Smooth* one *.

If any one, on the contrary, thinks that by riding fast for a great while, and tiring his horse, he shall subdue his spirit; his opinion is directly opposite to truth. In these cases, the horse always endeavours to get the better by main force, and, (like an angry man) through the violence of his passion, often brings irreparable mischief upon himself as well as his rider. Horses of this disposition should also be withheld from going at their utmost speed, and upon no account be suffered to run against others; for the horse that is most eager to contend, is almost always most fiery, and such contention would encrease his impatience.

The *Smooth* bit is more convenient to be used to these horses, than such as are harsh and *Rough*; but if a rough one is used, the hand of the rider should be so light and delicate as to qualify its force.

The rider also should remember to keep a firm seat upon a spirited horse, and to sit evenly and quietly, so

* This observation is most just: it is from the manner of managing them alone that bits are easy or severe to the mouth of the horse; otherwise, as the duke of Newcastle says, the bit-makers would be the best horsemen.

as not to discompose the animal by the motion of any part of his body, and to balance himself so truly as not to be obliged to lay hold of any thing † to preserve his seat.—An horse should likewise be taught to know the different sounds made with the tongue; inasmuch as they are a kind of *Aids* or directions of the rider, and serve to animate or pacify, according to their different *Tones*. The rider should also remember to persevere in retaining the same sounds; for were he to change them, and sometimes use one, and sometimes another, arbitrarily, the horse would be confounded, and not understand him, as he can alone be instructed in his meaning by practice and repetition.

If you are to approach an horse who is alarmed at the sound of the trumpet, or any other noise, take care to do it in so calm and cautious a manner, that you yourself may not discompose him, and add to his fear, but so as to gain his confidence, and then you will be able to sooth and reconcile him; and for this purpose, if you have opportunity, you may bribe him, by giving him something to eat.

After all, an impetuous and fiery horse is unfit for the purposes of war, and should, upon account of his temper, be rejected.

† It was necessary to keep the most exact equilibre of the body, and the firmest hold upon the horse, as they had not the advantage of saddles and stirrups, as mentioned before.

As for a sluggish beast, the best manner of treating him will be, in most instances, to observe a method directly contrary to that which is prescribed for the management of one of an opposite character *.

C H A P. X.

IF any one wishes to have an horse possessed of all the qualities requisite for war, and, moreover, stately and beautiful: he must take care not to offend or harass his mouth, by a rash and indiscreet hand; and, likewise, never to use the *Whip or Spur*, but with great moderation and judgment. Ignorant people expect to make the horse appear more brilliant and beautiful by these violences, whereas the contrary effect is sure to happen, for the horse becomes so disordered and irregular by these provocations, that he no longer attends to his manner of going, no longer sees the way before him; but being interrupted, vexed, and distressed, and falling into confusion, hurries his rider and himself into manifest danger; and that appearance he will make in this situation, far from being graceful, will be very unbecoming.

* In forming horses to different purposes, those who are employed about them should deal with them as *Physicians* treat diseases; viz. by *Contraries*.—A sluggish horse should be animated and roused; and one which is of a fiery nature, should be pacified and restrained.

But when an horse is taught to go regularly and smoothly, with a rein rather loose and easy, to bear his neck aloft, and to *Curl* it somewhat towards his head, he then does those very things in which he himself delights, and takes the greatest pleasure. A proof of this may be, that when he is at liberty in a pasture, and meets with other horses, and especially *Mares*, he will erect his head and neck, raise his tail towards his back with courage and vigour, trots high and stately, rejoicing in his course, and proud of himself. If therefore the horseman can prevail upon him to appear, when mounted, in the beautiful attitudes he naturally assumes when at liberty, he will make him become fond of being rode; and whenever he appears, he will exhibit a most striking and pleasing figure to the spectators, from his pride, sprightliness, and activity: we will now point out what is to be done, in order to attain these desirable ends.

In the first place, the horseman should be furnished with two bits at least. Of these, let one be smooth and easy, with large knobs or rings *; the other should have heavier rings, not standing so high, and armed with sharp points or *Teeth*. When this is put into the horse's mouth, he will be offended, and dislike it, but will hereby be taught the difference between the two, and be induced to relish the smooth bit with double

* Julius Pollux mentions these orbs or rings, and our *Olive* bits seem to resemble them.

pleasure; with this latter he should usually be rode, after having had his mouth *made* and settled by the *rough* bit.

If, however, he should pay no regard to this, but be hard upon the hand, there must be an addition of *Rings*, to bring his mouth under strict command.

The rough or *Sharp* bit is made to operate in a greater or less degree, according to the *Working* of the horseman's hand, and as the reins are slackened, or pulled tight. Whatever number of bits are necessary, it is better they should be easy and flexible; for, when an horse has a *Solid and Stiff* one in his mouth, the whole of it bears upon his bars, just as one cannot take up any part of a spit, without lifting the whole; whereas the other resembles a chain, the only part of which is firm and hard, which is pulled and stretched; the rest is flexible and hangs loose.

The horse feeling this hang in his mouth, endeavours to catch it with his teeth; and by twisting his tongue and jaws about for that purpose; lets the bit drop lower down than it ought. To remedy this, some rings are fastened in the middle, with which the horse playing * with his tongue and teeth, endeavouring to

* We have a small chain in the upset, or hollow part of our bits, called a *Player*, with which the horse playing with his tongue, and rolling it about, keeps his mouth moist and fresh. And as Xenophon hints, it may serve likewise to fix his attention, and prevent him from writhing his mouth about, or, as the French call it, *faire ses forces*.

catch them, and the bit remains in its proper place; and the horse forbears to try to dislodge it. Lest any one should be ignorant of what we mean by *flexible* and *stiff* bits, we will explain ourselves. A bit is flexible, or easy, which is composed of broad and smooth joints, so that it may easily be bent, and every bit is easier in proportion as its joints are large and pliant. But if the parts of the bit do not move easily, it is ill put together, and becomes sharp and severe. But whatever sort of bridle is used, the horse should be so formed by it, as to perform all that is required of him, or else he will not be such as we have described.

The hand must neither be held so strict as to confine and make the horse uneasy, nor so loosely as not to let him feel it. The moment he obeys and answers it, yield the bridle to him; this will take off the stress, and relieve his bars, and is in conformity with that maxim, which should never be forgot, which is to caress and reward him for whatever he does well. The moment that the rider perceives that the horse begins to place his head, to go lightly in the hand, and with ease and pleasure to himself; he should do nothing that is disagreeable, but flatter and coax, suffer him to rest a while, and do all he can to keep him in this happy temper. This will encourage and prepare him for greater undertakings.

There is a plain proof to be given, that an horse takes pleasure in going fast. When he is at liberty, he seldom chuses to go slow, but naturally delights to run
and

and bound along, if he is not compelled to continue t longer than he likes ; in which case he would grow disgusted, for nothing in excess is pleasing either to horse or man. As soon as he is brought to perform his exercises with truth and grace, after a turn or two, let him be exerted and urged to a swifter pace. When he is sufficiently frank, and prompt to set off at once ; if in that moment when he is going in consequence of the rider's aid, he restrains his ardour, by *pulling him in* to a certain degree, the horse being on one side urged to go forward, and yet held back at the same time by the hand, his pride and courage will be so roused and animated *, that, as it were in a rage, he will advance his chest, shift his legs, and lift them from the ground, but not with all the ease and pliancy that is requisite, and to which he will arrive, when practice has taught him to bend them, with more coolness and regularity.

When he is thus inflamed, and his courage called out, if the hand is yielded to him, mistaking the looseness of the rein for a deliverance from all restraint, he will immediately bound forward, exulting, and conscious of his own qualities, as if he had a pride in displaying his graceful motions and attitude, and imitating the manner and gait which he assumes when

* This is what, in the *Modern Manege*, is called the *Union*, or putting *together*, and tends at once to try the resolution of the horse, raise his *Action*, and improve his figure.

he approaches any of his own species. The spectators conceive a thousand good qualities to belong to such an horse, and bestow large praise upon his spirit, resolution, courage, and beauty.

Thus have we finished this part of our subject, having said enough, we hope, for the service of those who delight in this sort of horses.

C H A P. XI.

WHEN any one chuses an horse for *Parade*, he must take care to procure one whose carriage and *Action* is lofty, and brilliant. Such horses are not over easily found, but the essential qualities are courage and strength. The power of rearing the body does not so much depend upon the pliancy of the legs as some think, but upon the shortness of the loins, and strength and suppleness of the haunches. An horse of this mould will be able to extend his hinder legs far forward under him. To teach him to rise, and balance himself upon his haunches, the horseman should pull him up with the bridle, and support him a little at first in his hand; upon this hint, he probably will rise, and, in the moment in which he is up, the bridle should be yielded, that he may seem to do it willingly, and his attitude appear unconstrained, and more graceful to the spectators; and he should stand

stand in such a posture as to display his belly to those who are opposite to him.

There are some who teach horses to rise, by striking the fetlocks with a stick; others order a man, who attends for that purpose, to hit them upon the upper part of the legs *. We, however, look upon it that the best way of teaching them is to follow our fore-mentioned rule: that whenever they answer the horseman's wishes, and obey him chearfully, they should instantly be rewarded by a cessation from toil; for what they do by constraint (as *Simon* says also) they do without understanding, and with no more grace or pleasure than an actor would perform his part upon the stage, if he was whipped and beat all the time. The man and the horse would certainly make but very disagreeable figures. The only true method is, to instruct an horse in his business by signs and *Aids*, and to engage him to perform it with good-will and alacrity. If, therefore, when he has been worked so seriously, as to sweat and be somewhat fatigued, and you perceive that he *rises* up, and complies with all that you demand of him, you instantly get off, and dismiss him, there is no question but he will joyfully accept every occasion of repeating the same, whenever you shall require it of him.

* This method stands justified by the practice of modern horsemen.

These are the horses upon which gods and men are represented fitting; and such men as are able to ride them with judgment and skill, are looked up to with admiration. For an horse in this attitude, is a sight so very beautiful, so delightful, so attracting, that it engages the attention of all who see it, both old and young. No body leaves him, or is tired with gazing upon him, so long as he continues in this most becoming posture *.

However, if the person who is possessor of so valuable a creature, happens to be an officer, and is to use him in the troops, he ought not to be satisfied with enjoying such a distinction alone, but should endeavour to have his troop mounted as nobly as himself, that the general appearance may be more beautiful, from being uniform and alike. Now, if an horse of this kind should go at the head of a troop or regiment, stepping, in exact *Time and Cadence*, with lofty action, and full of fire; and if the horses which accompany him in the march, should not be equal to him in these qualities, they would undoubtedly appear mean and contemptible. But if they are all equal, and step together in just time, there arises such an harmony from the truth of their motions, enlivened by their neighing and *Blowing*, that the whole exhibits a most striking spectacle.

* This attitude is known to modern horsemen by the term *Pesade*.

Lastly,

Lastly, if a man buys good horses, trains them to service, forms their motions, and prepares them with skill and prudence, not only for the purposes of war, but likewise for pomp and pleasure; nothing but the irresistible power of ill-fortune can hinder him from making them still more valuable. They will rise in merit and price, and he will be famous and admired for his talents and skill in the equestrian art.

C H A P. XII.

THE last thing we have to do, is to describe what armour is necessary for one who is to fight on horseback. The first article is the coat of mail, which should be made to fit the body exactly, and which will then be able to carry it: whereas, if it is too large, the shoulders alone must bear it; and if too small, it will be rather an incumbrance than a defence. As the neck is a mortal part, let a covering like a coat of mail be made proportionable to it, it will not be ungraceful, and, if properly made, will receive the rider's face, when he pleases, as high as his nose.

We esteem the Bæotian helmet above all other; for without obstructing the sight, it most effectually protects every part above the coat of mail. The breast plate should be so contrived, as not to prevent a man from sitting down or stooping.

About the middle, and the hips, and the adjacent parts, let there be a sufficient number of skirts to defend them.

If the left-arm is wounded, the rider is disabled: we therefore recommend the piece of armour lately invented, and denominated from the hand; for it covers the shoulder, the arm, the elbow, and the hand, as low as the bridle; it will also stretch out and bend, and, moreover, secures the part under the arms, which is left defenceless by the coat of mail.

The right-arm must be lifted up, when the horseman intends to fling his lance, or strike the enemy. It should not be confined with the breast-plate, but, instead thereof, should have jointed armour, which may unfold upon stretching the arm, and close upon contracting it. It seems better also that it should be drawn upon the arm, as boots are upon the legs, than fastened to the mail. The part that is bared, upon raising the arm, should be covered with calves skin, or brags; otherwise a dangerous consequence might happen.

As the safety of the rider depends, in a great degree, upon that of the horse, let him too be furnished with an head-piece, breast-plate, and armour for his sides, which will likewise cover the rider's thighs. Above all, the belly and flanks should be guarded, for they are dangerous parts, and liable to be mortally wounded.

The

The bandage, or *Girth*, which confines the *Cloth* to the horse's back, must be so contrived as not to hurt the rider who sits upon it, nor gall the horse.

This is the complete armour of an horseman and his horse; but as the legs and feet of the former will likewise require to be defended, as they will not be sufficiently guarded by the covering of the thighs, leather boots will be very convenient, and serve at once for armour for the legs, and sandals for the feet.

These are the *defensive* arms: a sufficient guard, with the assistance of heaven. With respect to *offensive* weapons, we prefer the scymiter to the sword; for the advantage which the horseman has from his height, requires a *cutting* rather than a *pointed* weapon.

Instead of a spear, which may be broken, and is inconvenient to carry, we advise two javelins of cornel wood, because a skilful warriour may throw one, and use the other in front or rear, or on either side, as well as that they likewise have the advantage of the spear in being stronger, and more easy to be carried.

The greater the distance from which the javelin is thrown the better; as it affords a man more time to turn about, and recover his arms. We will describe, in few words, the right way to throw the lance.

If a man, advancing his left-side, drawing back his right, and rising upon his *Thighs*, cast the lance with its point a little upwards, it will fly with the greatest force, and to the greatest distance, as well as with the

surest aim, provided it be in the direction of the mark it is designed to reach.

Thus have we finished our rules and instructions, founded upon experience, and compiled for the use of young horsemen.

DISSER-

DISSERTATION

ON THE

Ancient CHARIOT; the Exercise of it in the RACE;

AND

The Application of it to real SERVICE in WAR.

THOMAS POWNALL to RICHARD BERENGER.

AS you desired, in consequence of a conversation which we had together upon the subject of that ancient armament, *the Military Chariot*, that I would look out some papers which I had formerly put together on that subject; I have obeyed your commands, and can only say, that if you think they may prove matter of curiosity or amusement to any of your readers, they are very much at your service, to make that use of them which your judgment shall suggest; and if, by way of explanation of the subject, they should prove of the same use to others, which (I conceive) they have been to me in the course of my reading, the utmost end that can be expected from them will be answered.

The descriptions of this armament, the horse and chariot, which one meets with in the ancient poets and historians, referring to a thing of common use and notoriety, might indeed become to those who were
conver-

conversant with the thing itself, sufficiently explanatory of the peculiar uses, properties, and actions specified; but, to a reader, in these distant days, when the thing no longer exists, they are too vague and obscure, not to want a regular, full, and distinct explanation.

In searching through the scholiasts and annotators, we find nothing precise and satisfactory, and the drawings from coins and marbles leave us equally uninformed.—These seldom mark any particulars of the harness or carriage, or of the manner of joining the horses to it. It was not the intention of the artists, who wrought these designs, to mark the detail. It was sufficient that they characterised the specific action meant to be exhibited. Besides this, their inattention in these general designs to the minute rules of perspective, added confusion to indecision.

In consequence of this state of darkness and doubt, I put together, on a few sheets of paper, all the passages which in the course of reading had occurred to me on this subject, with such remarks as the present moment suggested: and I did it with a view of trying how they might elucidate each other; and as I soon found, as further opportunities occurred to me, that there were several marbles and coins which afforded specimens of parts in many particulars of this subject, I formed the design of comparing the descriptions in these passages with such representations of this equipage as
I might

I might hereafter meet with in coins or marbles, or drawings made from them.

The result of this investigation enabled me to draw up such a particular detail of this military equipage, as left me in no difficulty of understanding any description or narrative which I met with of the use or application of the chariot, either in war, or in the race.

In treating the subject, I shall avoid that parade of literature, which crowds the margin with quotations, and shall confine myself solely to the result of my inquiries, referring, in my assertions, to such authorities only, and in my descriptions to such passages only, as are absolutely necessary to the explanation.

The ancient military chariot had but two *Wheels*. The height or diameter of these, in no instance that I have met with, exceeded the height of a man's knee. There are some instances of these wheels being of one plain disc, firmly compacted with iron; but the common form was such as our wheels of the present day bear, having sometimes four, sometimes six, and seldom more than eight spokes or radii; the felloes being armed or shoed with brass.

The usual length of the *Axel-tree* was * seven feet in carriages of burden, as well as in those of war, drawn by one yoke or pair of horses. When there were more horses abreast, the axle extended to the extreme breadth of the whole rank, or at least to the interval between

* Hesiod.

the outside horse, and that next to him There is a particular description of this matter in the Military Chariot, described by Zenophon *. “ They had “ strong compact wheels that could not easily be “ broken, and long axle-trees which would not be “ liable to an overturn.” This dimension of the wheels, and this length of the axle tree, accounts for every action of the chariot, which would be otherwise inexplicable ; namely, the driving in full career upon all kinds of ground, over heaps of arms and slaughtered bodies, without being exposed to (otherwise a common accident) an overturn. It is from this length that we meet with descriptions of the axle groaning under the weight of two superiour heroes.—It is this length of the axle which allows room for such a breadth in the car, as gives space for a warrior to stand and act on either side the driver. But this matter is put out of dispute by the examples to be found in the ancient coins and marbles ; you there see the wheel on the same perspective base with the outside horse. The head of the axle was capped with a nut or box to secure the wheel upon it, which nut was usually in the form of a *Lion's*, or *Leopard's* head.

The *Temo*, or pole, called by the Greeks *ῥύμος* †, was fixed to the axle-tree, and tied to it by two strengthening cheek-pieces, as at *c* in *fig. A*, which I have taken

* Zenophon Cyripœd. lib. vi. 17.

† Iliad, v. 729.

from professor *Scheffer de Re Vechiculari*; this form is confirmed by several passages describing it. The end next to the axle-tree is therefore called the *furca*, or, in Greek, Στηρὶνξ and διπλῆν ξύλον. The other end, which lay upon the yoke, was called ἀκρὸς *, and by Curtius, *summus temo*; that the temo was inserted into the axle-tree, is plain from Ovid † describing the wreck of Phaeton's chariot.

*Illic fræna jacent, illic temone revulsus,
Axis——.*

The body of the chariot was fixed upon this part where the axis and the temo united, and so strongly were all compacted together, that while we frequently read of the yokes being torn off from the temo by the violence of accidents, yet we never meet with an account of the temo being wrenched off from the axis, except in the one instance of the chariot of the sun driven by Phaeton.

At the other end, there was either a hole through the solid body of the pole (or a ring affixed to it) through which a pin (set erect in the middle of the yoke) passed in the harnessing the horses by this yoke to the chariot, as will be seen presently. This hole or ring, (*c* in *fig. A*.) is called by Homer, *Iliad* xxiv. 272, κρικῶν. In the original use of these chariots, each pair or yoke

* *Iliad*, v. 729.

† *Metamorph.* lib. iii.

of horses were harnessed to the chariot by a separate temo or pole.—When there were one pair—there was only one temo.—When two or more yoke, two or more poles. In the first case, the temo was fixed in the middle of the axis as before-mentioned; in the second case, the two temones were so fixed as to leave two fourths of the whole length between them, and one fourth towards each end of the axis. There is in one of Mr. Hamilton's drawings from the ancient Tuscan urns and vases, Plate 130, vol. I. an example of this case, where each temo forms each side of the frame of the body of the chariot. When there were three pair or yoke of horses abreast, of which also there are instances in the antique marbles, &c. there is supposed to be three temones: you will in Zenophon read of τετράρυμος ἐκ ἵππων ὀκλῶ, and ὀκλάρυμος. But you must not understand that in all these instances, and in all cases, the several yokes, or pair, were abreast; in some instances, they were a-head of each other, with a temone perpetuo. The length of the temo was accommodated to the length of the horses, leaving no more space between the hind quarters of the horse and the chariot, than was sufficient for the horse to move his hind legs clear of the carriage.

The *Carriage* thus described, the *Body* of the chariot comes next under consideration: in the first place, it is clear that in the military equipage the body was not a separate distinct part moveable, but fixed, and actually
a part

a part of the whole compacted together inseparably, as is above said of the example in Mr. Hamilton's drawings. The body of the chariots of state and parade were moveable, so as they were taken off from the carriage and set carefully by, when not in use, and only put on and hung by braces, when wanted for use, as we read of Priam's chariot in the 24th book of the Iliad. The carriage is there called ἄμαξα, and the body πείρινθα. All those chariots which we read of in Homer, as being so occasionally hung on upon, or with braces, are of that sort; but in the military chariot, the body and the carriage were but different parts of the same, one inseparable compacted whole. We find that, when Pallas returned from the engagement, the body of her chariot is not taken off from the carriage, but the whole ἄρματα set up inclining against the wall *. When Jupiter returns from the battle to Olympus, the whole ἄρματα is set upon a base or altar. Whereas Priam's chariot is an example of the first sort, as is that of Juno mentioned in the fifth book of the Iliad; where, being a state or parade chariot, it is said of the body, called δίφρος, that

Braces of gold suspend the moving *Throne*.

The carriage is there called ὄχος. Although these parade chariots might be so hung upon braces, and fixed occasionally on the carriage; yet those used in

* Iliad, lib. viii.

war, and in the race, could not have stood the violent shocks to which they must have been liable, if they were not firmly compacted and fixed; and they appear so to be in all the exemplars which I have seen.

Mr. Professor *Scheffer* has described the parts of the body of the chariot with the exactness of a mechanic, yet he has not touched upon the article of the hanging or bracing it upon the carriage: nor has he taken any notice of the difference above described, between the *Parade* chariot thus braced on, and the *Military* chariot. The form of the body of the chariot is so well known, that it would be a mere waste of words to describe it, and a needless expence to give a drawing of it. I will only observe, that the front of the body was made breast high, and rounded like a shield, so as to answer to the driver the purpose of that defence, and was for that reason called ἀσπίδισχη, or the shield part. The sides of the chariot sloped away backwards almost to the bottom, or floor of the body, but differently, and by various lines in different bodies. The hinder part was open, and although not higher from the ground than the height of a man's leg, yet there was something of a step to it called πτέρνα. Whether the body of the chariot was extended in breadth to the full extent of the axle-tree, is no where specified; I think that in no case it extended further than to the interval between the two outermost horses. However, from the use made of it in actual service, it must have been of a breadth sufficient to allow the officer to stand either
on

on the right or left of the driver, as the nature of the service should require: on the coins and marbles we find the officer sometimes on the right, sometimes on the left: in the impression of a coin given by *Scheffer*, the officer is on the left-hand; in a basso relievo in the church of St. Felix at Spalatro, as published by Mr. Adams, the officer is on the right.

The bodies *Hyperteria* or *Capsas*, used in the race, were merely adapted to the carrying one person; the difference of these are plainly discernable in the various descriptions of them. There is in some of the exemplars of the chariots in the race, an appearance of the charioteer's being bound or braced in by a belt, or something like it, which may perhaps have been of use in that case; and indeed some of the accidents which we read of in the race, seem to confirm this supposition. But this could not be the case in military service, for neither the actions nor the accidents in battle, so frequently described, could have been so performed, or have happened, if the charioteer, or officer serving in the chariot, were so tied in. I refer to such actions and accidents, as the officers dismounting and remounting, and tumbling headlong to the ground out of the chariot when slain.

The next consideration will be to examine the harness of the horses, and the manner of tackling them to the yoke, and of fixing the *Yoke* to the *Temo* of the carriage. The only parts of harness which I have met with in reading, or seen in drawings, are the collar

lar and body-girth: the one called * λέπαδνα; the other Μασκαλιστήρις. The *Lepadna*, or *Collar*, was a thick broad leathern belt, consisting, to all appearance, of several folds stuck together, and bound at the edges; so cut and shaped as to fit the neck and breast, without pressing or pinching in one part more than in another, when buttoned on. This collar, and the manner of buttoning it, may be seen in the drawing, (*Fig. C a*,) taken partly from the horses over the great gate of St. Mark's church at Venice, and partly from a basso relievo in the temple of Jupiter at Spalatro. The same collar, with scarce the least change of form, may be seen in numberless examples, although not perhaps with the same distinctness.

The body-girth, or *Maschalistérís*, (*Fig. C b*,) was also a broad leathern belt; this also may be seen in almost every exemplar of the chariot and horses.

(*Fig. C c*.) Both these were fixed to the yoke which lay upon the withers, bound to it by the *subjugia*, or *jugalia lora*. The collar was more particularly applied in drawing; the latter in keeping steady, and stopping the carriage. From the manner in which the horses were harnessed to the yoke, no other tackling was necessary, or ever used, unless some trappings, or ornamental additions; but, strictly speaking, the collar, girth, *lora jugalia*, and yoke, were all the harness properly so called.

* Iliad v. 729.

The yoke or *jugum* was of wood, of a length sufficient to reach from the withers of one horse to those of the other, leaving a proper distance between them for the temo. It was of such a breadth, and so curved and hollowed in its form, *fig. A, e, e*, that the respective ends which rested on the *Λοφος*, or withers of each horse, might lie there with ease to the horse, and with security to the carriage. Each end of the yoke was variously carved and ornamented. The middle part of this yoke was so curved, *fig. A d*, and hollowed, as to receive (the *ἄκρος*) the end of the temo, which was laid upon it. In the middle of which concavity a pin or peg called by Homer *, *ἔσωρ*, *fig. A a*, was fixed erect, so as to pass through either the solid body of the head of the temo, or through a ring called by Homer *κρίκος*, affixed to the end of it. I have taken notice of this hole or ring in speaking of the temo. When the temo was affixed as above to the yoke, it was fastened and bound to it by the long leather thong called *Ζευγόδεσμος*, or *messabos*. The length being generally betwixt fifteen and eighteen feet; that mentioned by Homer is nine cubits, or thirteen feet and an half. This thong was of crude or white leather, in order that it might be more pliant in its ligatures. That these ligatures might be secured against slipping or giving way, the yoke had three or more groves, *fig. A c c*, or niches cut in it, called *ὄμφαλοι*, in which this thong is sunk

* Iliad, xxiv.

in the tying. There were also affixed upon the yoke hooks or rings, (*Fig. A b b b b*) called *οἷκς*, through which, says Eustathius, the reins which guided the horses were passed. The drawing in the plate will best describe this jugum, for every part of which there is sufficient authority even in this passage alone of Homer. The method of harnessing the jugal horses was as follows: The charioteer first put on upon the horses the lepadna or collar, and the maskalistêris, or body-girth. They then laid the yoke across their necks upon the lophos or withers, where it was tied to the lepadna and maskalistêris by the jugalia lora †. He then brought them thus yoked to the chariot, and laid the pole of the chariot upon the yoke, passing the estôr through the krikos, the hole or ring at the end of it, after which he bound (*Fig. D,*) both firmly together, tying them trebly or threefold ‡ on each side, (*Fig. C d*). After which the reins, which came from the horses' head, were passed through the rings fixed upon the yoke. In a basso relievo on a sepulchral urn, exhibited in Piranisi, there is an exemplar of the act of harnessing the horses to the jugum. If the reader is curious enough to turn to the passage above cited from Homer, of which I have

† It appears from Homer, in the passage above cited, that this was done in the stable before the jugum was fixed to the temo; but the usual way was, after having harnessed the horses, to tie the jugum to the temo, and then bring the horses to the jugum thus fixed, and tackle them to the jugum.

‡ Homer.

made

made so much use in this description, as also to that in the fifth book of the Iliad, v. 719,—and to refer his eyes to the many examples which he may see in drawings from antiquities, (many very fine examples of which he may see in Mr. Adams's drawings from the remains at Spalatro; two in the compartments of the frieze of the temple of Jupiter, and one in a basso relievo in the church of St. Felix,) he will find every thing most minutely confirmed, which I have above described: he will see from this description of the harnessing the horses to the chariot, the reason why no traces or harness, according to our idea of such, are ever seen, and why even the pole or temo is scarce, if ever, seen.—This description of the manner of affixing the yoke to the temo or pole, and of harnessing the horses to the yoke, will explain every passage that occurs in common reading, so far as relates to the bi-jugæ, or chariots drawn by a pair, or one yoke of horses.

Before I proceed to the more mixed kind of equipage, I will just mark, as I pass, that the ancients sometime used carriages drawn by one horse, which had shafts as our present common carts have. Which shafts were tackled to the collar or *Lepadna*, in the same manner as at this day; how the weight of the shafts and carriage were supported, I have no where seen or read. The only instance which I remember, at present, to have seen of this sort of carriage, does not particularize the manner in which this weight was born.

The reader will find the instance which I refer to in one of the paintings found at *Herculaneum*; it represents a grotesque, or emblematic carriage, being one of those single cars drawn by a hawk or parrot, and driven by a grasshopper. Here, as in the drawing from the Tuscan vases, the side pieces of the floor or *Tóvos* of the body of the chariot continued make the shafts.

It has been remarked above, that the ancients, in the most early use of the chariots, used as many poles as they had yokes, or pairs of horses in the carriage abreast; but this was not always so, for we read in Homer, in the case of Achilles's chariot, of an additional extrajugal horse; as also in that of Priam's chariot, of two extrajugal horses. I shall therefore proceed to describe the manner in which they harnessed those extrajugal horses, when they used one or two additional harnessed in this manner. It was very simple, and will therefore be the more easily explained and understood: It appears that the ancients wisely studied in these armaments, to avoid every unnecessary matter that might become the occasion of embarrassment or entanglement in the execution.

As to the harness of this extrajugal horse, it does not appear that any other was used (as indeed not necessary) than the lepadna or collar. For this horse bore no part of the weight of the chariot, nor was he in any way concerned in stopping it, but simply for drawing; and he drew by a trace called *ἄμπερον*, instead of a pole.

This ἄμτρον is seen, besides the temo, in plate 130, of vol. I. of the drawings of Mr. Hamilton's Tuscan vases. This trace was extended, between the jugal horse and extrajugal horse, from the Παρηγορία to the axis. It will appear that this parëoria was not attached to the yoke, but was simply a trace by which the collar of the extrajugal horse (called therefore Παρηγορος) was joined to that of the next jugal horse.

In the instance of three horses harnessed to the chariot of *Achilles*, lent to *Patroclus*, we read that after *Automedon* had harnessed the two immortal steeds, *Zanthos* and *Balios*, under the yoke, he harnessed *Pêdasos* by the Παρηγορία, or extrajugal traces. This extrajugal horse was called, from this particular harness, Παρηγορος, or, from the long trace by which he drew, called Σειρά, Σειράῳς, or Σειραφόρος, which the Latins translated *funalis*.

The effect of the accident which befell this horse, as described by Homer, proves that this horse was not harnessed to the yoke. He says, that upon this horse's being wounded and falling down dead, the jugal horses were distracted, or drawn asunder as far as the yoke would permit without breaking, for although the yoke creaked with this stress upon it, it was not broken, nor were either of the horses separated from it. The coupling reins, called, by Virgil, *concordia frena*, were confounded and entangled. But the moment that this extrajugal horse was separated by cutting the trace, the jugal pair stood again in their due order, and the reins

reins were righted. If the traces by which this extrajugal horse was fastened had been any way tackled to the yoke, he must, by his falling, have pulled both the horses the same way, and not afunder; but by his pulling them afunder, it is clear that he was joined by the harness to the horse, and not to the yoke, as I have above described, drawing by a trace which passed between this outside horse and the jugal horse to which he was tied. This again accounts for our not seeing in the drawings even the body-girth, or any drawing-trace on the outside horse of the *quadrigæ*, in those cases where extrajugal horses were used.

Nestor also had an extrajugal horse in his chariot, which Paris killed; and being slain, the old man, in like manner, disencumbered his equipage of him, by cutting the *Pareoria*.

The description of this one extrajugal horse serves likewise for the other on the other hand, as that was intirely similar.

This description of these extrajugal horses will answer to the explaining every action or evolution of the chariot, both in battle and in the race.

With respect to the harnessing four horses abreast, the two on the outside might be extrajugal; but I am convinced (especially as I read it in Zenophon) that when more pairs were put abreast, each pair had a *temo* or *pole*; and a peculiar sort of carriage for carrying great burthens is actually so described; but the *quadrigæ*, which were most in use, were

certainly most commonly drawn with a pair of jugal horses, and a pair of extrajugal horses coupled on each side. The business of guiding, keeping steady, and stopping the carriage, depended chiefly on the jugal pair; that of wheeling up each extreme axle depended on the strength and activity of the respective outside extrajugal horse, as will be seen presently.

The construction and the composition of this equipage of the *Bijugæ*, the *Trigæ*, and *Quadrigæ*, being thus described, the exercise of these in the games, and the application of them to service in war, is the next point to be inquired into. This inquiry will still more illustrate the matter.

The whole of this is contained in one line in Homer,

Κραιπνὰ μάλ' ἔνθα ὕ ἐνθα διώκεμεν ἥδε φεβέσθαι *.

which Mr. Pope translates thus :

Praëtis'd alike to turn, to stop, to chace,
To dare the shock, or urge the rapid race.

If we view this line in the light of science, we shall find that it does very minutely describe every manœuvre used in the evolutions of the chariot, the advancing and retreating, and those sudden rapid wheelings to the right or left, by which they make their almost irresistible attacks ; which motion, as I shall afterwards explain it, is appropriated, of very ancient time, to the movements of the knights in the game of chess.

* Iliad viii. 107,

* *In gyrum gressus magno impete lunat*
 : *Curvatos.*

The great excellence and perfection of this manege was first † so to bit the horses, that their necks might be pliable and obedient to the reins : the next consisted in teaching the horses to move by such ‡ measured steps, that the whole equipage, when two, four, or six, were joined together, might move as one body without confusion : Thirdly, to train them to run with velocity, and to inure them to courage and hardiness, in either attacking by an impetuous shock, or in receiving firmly the attack. The last was in dressing them to execute the various evolutions of wheeling with docility, activity, and velocity: in short, says Zenophon, to do all other things which they would have occasion to perform in actual service, to run over all kind of ground, to stretch up the steepest ascents, and to rush down the sharpest declivities.

The chief excellence in driving was *steadiness*, so as to proceed whether moving in the right or curve line, in one uniform direction, and not to and fro by a vacillating and sinuous motion. But the great excellence of the horses, as well as the highest skill of the driver was called forth, in performing the wheelings to an exact given curve, under full speed.

The chariot race was instituted for the exercise of this military skill, to encourage and afford opportuni-

* Vidæ Sacchia Ludus. † Zenophon.

‡ Which you see described in all the ancient coins and basso relievos,

ties

ties of displaying it; and was so regulated as to require the best horses, the highest finished manege, and the most perfect skill in driving. To complete the noble competitors in this most difficult manœuvre of the *wheeling*, the course was always so laid out, that the race depended chiefly on the performing this difficult evolution. He that will read with the eye of science old Nestor's advice to his son in the Iliad, Book XXIII. v. 306, will need no other explication of this matter.

The course was generally of that length that the race was finished by going once round; although sometimes, in the more confined circus, the chariot went four times round, making seven wheelings, reckoning those round both termini taken together. The route of the race was from the right wheeling to the left, round the extreme meta or terminus and then returning back to the same ground, so as that the meta or terminus from which they set out should be upon their right; and, if the course consisted of more rounds than one, then wheeling to the right round this meta, and so alternately in a line, making the Arabic figure of 8. Now four rounds thus performed will make just seven wheelings. I am conscious that this opinion is new; but being persuaded that I am grounded both in the nature of the thing, and by sufficient authority, as will be seen presently, I venture to give it out.

According to the opinion commonly received of the chariot race, that the competitors started from the

right of the barriere, and wheeling to the left round the meta, always went the same way, always wheeling to the left in every circuit, whatever the number of rounds were, there arises a most inexplicable *injustice*, as to any chance that the merit of swiftness in the horses, or of skill in the driver could have, except what they derived from their place upon the right or left, which mere lot gave them. For when there were from ten chariots to forty at sometimes, all arranged abreast at the barrier; that upon the left, and that upon the right, would run courses of very different lengths, in the proportion of the lesser or larger circle that their lot destined them to.

The explication of this difficulty given by Mr. West, in his discourse on the Olympic games, only adds confusion to it. The whole skill and courage of the charioteers were (he says) employed to obtain the point of advantage at the wheeling, and he describes them in this attempt all driving foul of one another, by directions all converging to this point; this, I say, may add to the confusion, but does not relieve the difficulty, for still the chariot, which was placed upon the right of all, had, in this first attempt, the hypotenuse, or longest side of the triangle to run, while the chariot upon the left had only one of the *Legs* of the same right-angled triangle, and so the rest in gradation; and what a scene of unavoidable inextricable wreck must all these chariots rushing together, in converging lines, have made. This seems so absurd, that one cannot but re-
ject.

ject it at first sight, from the nature of the thing itself. But this attempt of running foul on one another, and crossing upon each other, is contrary to *fact*, is contrary to the laws of the course, which forbad all fraud, all crossing or jostling, as our modern racers term it. And we find in the 23d book of Homer's Iliad, that *Antilochus* was deprived of the prize he claimed (which prize was given to Menelaus) because he (Antilochus) had crossed upon, and attempted to run foul of the chariot of Menelaus.

All this perplexity is relieved, and the difficulty cleared up, by the explication which I have given above: for by *that* route of the race, he that was outermost at the setting off, returning to the same ground with the starting-post upon the right, would be innermost at the coming in; and if the race consisted of more circuits than one, the competitors would be alternately outermost and innermost at each alternate wheeling. So that he who ran the largest circle in the first circuit, would run the lesser in the second, and *vice versa*.

Whoever will read the account of the chariot race in the *Electra* of Sophocles, and will particularly attend to the nature of the accident which happened between the Thracian and Lybian cars; and to the fatal one which befel *Orestes* at the close of the race, will be confirmed in this opinion. The narrative tells us, That the chariots having finished the *third circuit*, and running the *fourth*, some of them had made the *seventh*

wheeling, and were got again into the straight right line, at that moment of time the *Ænian* charioteer coming up to the *Meta*, in or near the point where the route of the course must cross; and his horses, hard of mouth, breaking from him, swerved and run foul, with their front direct, upon one of the Lybian chariots. This is an accident that could not happen, if the returning line did not cross upon the outgoing line, by the chariots running the course in the figure of eight. But the circumstances of the disaster of the car of Orestes puts the matter out of all doubt.

The narrative proceeds, and says, That this accident between the Lybian and *Ænian* chariots drew after it an almost general wreck of the chariots then running. But that the skilful Athenian, who was last but one, observing his time, bore to the right out of the course, and so avoided them. That Orestes, who lay by in the race, as having horses of that rating way of going, that he depended upon the push at the last for his success; finding that now was the time to make his push, bore still more to the right, in order to pass the Athenian; and, for this purpose, having given the left-hand rein to his horses, most unfortunately run with the end of his axle-tree against the *Terminus*, at the coming in. Now unless this terminus had been upon his right at the coming in, this accident thus described could not have happened; but being upon the right, every previous accident naturally leads to it.

However, as the route of the race generally consisted but of one long course, returning again to the starting-post, the only wheeling performed in it was to the left; but to make that matter even and fair, the chariots came in upon the left of the starting-post, as above described; so that those who were outermost at the wheeling round the meta, and had there the disadvantage, were innermost at the coming in, and had that disadvantage made up to them.

As in these courses of one circuit, which were the most common, the only wheeling performed was to the left round the meta *; the horse of the highest vigour and greatest velocity was harnessed extrajugal upon the right: and for the like reason, the best managed and most flexible horse † was harnessed extrajugal on the left, because the first was to bring round the chariot in the act of wheeling, and the latter to maintain a kind of equably moving fulcrum, upon which the whole motion of the wheeling depended; so that each had his perfection, and each was first and most excellent in his respective property; the attending to which distinction might have cleared Scheffer's difficulties. The horses of the quadrigæ were generally, though not without exception, mentioned in the following order. First, the extrajugal on the right: Second, the extrajugal on the left. Third, the jugal on the

* Vide Scholiast in Antigone Sophocles.

† Vide Sophocles Electram.

right. Fourth, the jugal on the left. I mention this, as it will be necessary to explain some terms which the reader will meet with in *Homer*, in *Sophocles*, and in several of the other classics.

Let the reader be led next, by this inquiry, into the application of this equipage; thus composed, and thus exercised to actual service in war, he will find these chariots acting as distinct single bodies, in rushing upon and breaking the ranks of the infantry, sometimes by a direct perpendicular *attack upon the front*, but more commonly by wheeling suddenly to the right or left, and bearing down in a *transverse line along the front*, so as to elude the points of the enemy's spears advanced in front. He will find them sometimes stopping short upon a sudden halt, and standing unmoved; while the officer, who was carried in them, jumps down upon the ground, and puts himself at the head of the infantry, or engages in single combat. At other times he will find them coming short about, and retreating. He will find them, upon other occasions, acting in a compact corps, formed into a rank intire, in order to break the enemy's front, and then, by their various evolutions, making way for the infantry to pass up to action; at other times he will find them drawn up in a body upon the wings, and sometimes as a corps de reserve in the rear. In short, if we consider these chariots, trained as they were with such skill and discipline, and exercised to such great perfection, in wheeling to right and left with sudden and

impetu-

impetuous velocity, we shall easily perceive how every evolution of the cavalry might be performed in the same manner as the modern cavalry perform the modern evolutions of wheeling by fours; as also, how they might change their fronts, resolve themselves into lesser bodies, and unite again into one. I could quote instances of all these manœuvres, but I think it will be more pleasing to the reader to apply these observations himself to the many instances which he will meet with in the course of his studies.

Various were the methods taken and practised to evade this attack, which could *not be resisted* by the infantry, such as wheeling back and opening to the right and left; but the only one I shall take notice of is the manœuvre mentioned by *Polyænus* * in his stratagemata. He says that Alexander, having learned that the Thracians had a powerful body of this chariot cavalry, trained his *Macedonians* to couch upon the ground, and with their shields thrown over them to form a testudo, over which the chariots of the enemy might pass without effect.

As this British island was, in the very early ages of antiquity, and prior to the siege of Troy, planted by colonies from the great commercial nations in the eastern parts of the Mediterranean sea; so the learning and arts of these polished people flourished in this land: the astonishing monuments of the Druids, who were the priests of those colonies, are proofs of a knowledge

* Lib. iv. c. 3. §. 11.

in mechanics, which we of this enlightened day only wonder at, but are at a loss to account for. This use of the chariots practised only by the Asiatics and Libyans, was the peculiar art of war in which the Britons excelled, and was peculiar to them. Although these colonies, and indeed almost the remembrance of them, had been, in the time of Julius Cæsar, overwhelmed by the barbarism of the natives, and of other uncultivated people, who had transmigrated from the continent of Europe ; yet this peculiar Asiatic art of war, the same as that used at the siege of Troy, continued to be used even so late as the time of his invasion, by the then inhabitants: in this manège we find they excelled to a very high degree of perfection. *Diodorus* says expressly, that they used chariots in war exactly in the same manner as the heroes in the Trojan war * are said to have used them. They used the same method of forming the line of battle, the same method of attack, and particularly that of *the transverse attack*, which is what Cicero, in the 6th epistle of his 7th book, refers to in the caution he gives Trebatius to guard against these sudden unexpected motions. The British order of battle, which Cæsar describes in the 24th chapter of his 4th book of the Gallic war, *Concilio Romanorum cognito, premisso equitatu et essedariis quo plerumque genere in præliis uti consueverant, reliquis copiis consecuti sunt*, is exactly the same as that formed by

* Lib. v.

the Greeks described in Iliad IV. I could quote other passages to the same purpose, but this is sufficient.

As this was the peculiar art of war amongst the ancient inhabitants of this country, so had they the same solemn races, to train and exercise their youth to this discipline, and to maintain the same honour towards those who excelled in it. There are, to this day, remaining in England some vestiges of the *Curfus* in which they ran these races; which races, being attendants on the solemn meetings of religion, the *curfûs* were near their temples. The most remarkable is that near Stonehenge, which is a long tract of ground, about 350 feet (or 200 Druid cubits) wide, and better than a mile and three quarters (or 6000 Druid cubits) in length, enclosed quite round with a bank of earth, stretching directly east and west. The goal and career are at the east end. The goal is a high bank of earth, raised with a slope inwards, whereon the judges are supposed to have sat. The line of this bank is north and south, directly across the *curfus*, beginning from the south bank of the *curfus*, not reaching quite to the north, but leaving a space there for the chariots to pass to the career, between this goal and the north bank, or side of the *curfus*. The *metæ* are two tumuli, or little barrows, at the west end of the *curfus*:

Some tomb, perhaps of old, the dead to grace,
Or then, as now, the limit of a race. Pope's Homer.

As old Nestor describes the meta of the curfus on the plains before Troy.

From the very state and form of this hippodrome, or curfus, my conjecture, as to the manner in which the race was performed, is confirmed in fact. Here we see that the chariots set out from the carcer, on the right (or northward) of the goal, and ran to the west end; whence, wheeling to the left round the metæ, they returned again eastward, and must pass again to the northward, or left of the goal, keeping it on their right in their coming in to the carcer, at the end of the race, as I have before explained the race mentioned in Sophocles.

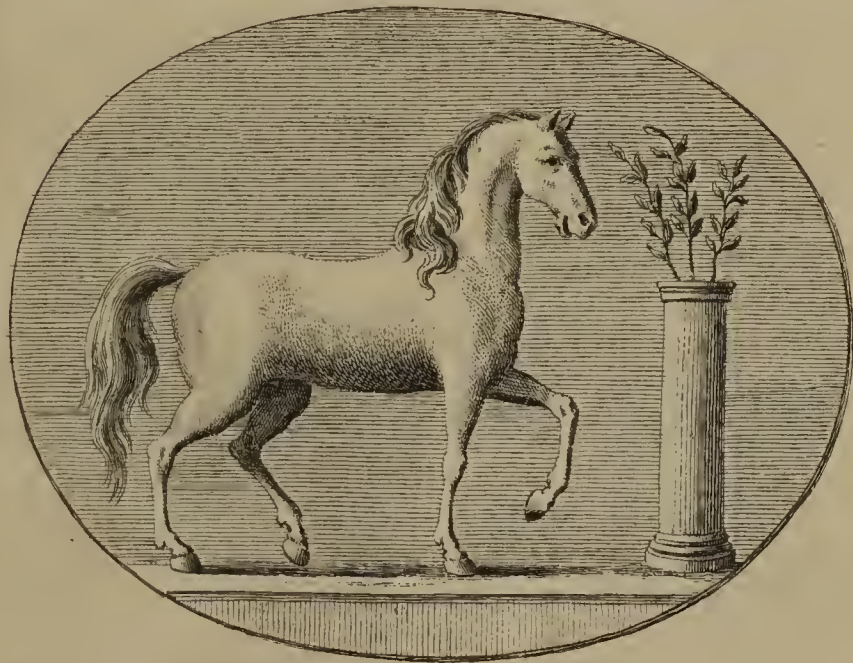
Doctor Stukely, not adverting to this route of the race, but seeing that it must end to the northward of the goal, at the east end, has been led to imagine, contrary to the fact of constant practice, that the chariots ran from the east along the southern side, and then wheeling to the right, north about the metæ, returned on the north side, and so ended to the northward of the goal. But the explanation which I have given is agreeable to practice, and confirmed by this existing fact.

The hippodromes, or curfûs, were called, in the language of the country, rhedagua; the racer rhedagwr, and the carriage, as we find, rheda.

One of these hippodromes, about half a mile to the southward of Leicesters, retains still, under the various corruption of speaking and writing, the old name *Rhedagua*; in the corrupted one *Rawdikes*.

Doctor Stukely says there is another of these near Dorchester; another on the banks of the river Lowther, by Perith in Cumberland; and another in the valley just without the town of Royston.

Such were the equestrian sports of the ancient Britons, who even in their *Pastimes* encouraged a warlike spirit and emulation, and advanced the public welfare; for by making pleasure subservient to science, and considering the race only as an exhibition of military skill, they dignified the sport, and made their cavalry no less the delight and ornament of peace, than the support and terror of war.



A P P E N D I X

TO THE

FIRST VOLUME.

PAGE 14. "Their manner of riding," &c.] In latter times, however, *Arrian*, speaking of them, says, that *Saddles* were not in use among them, nor had they *Bridles* made after the fashion of the *Greeks* and *Celts*; but, instead of them, they governed and guided their horses with a thong or strap, cut from the raw hide of a bull, which they bound across their noses: on the inside of this *Nose-band*, they fixed certain little pointed pieces of iron or brass, moderately sharp; the richer sort used ivory. In the mouth a small piece of iron was put, like a *Bar*, or *Spit*, to which the reins were tied: when these were pulled, the mouth-piece operated, and the small teeth which were on the *Nose-band*, pricking the horse, obliged him to obey, and answer the will of the rider *. The modern instruments, called

* *Arrian Hist. Indic. lib. 17.*

Cavefons, from the Italian word *Cavezza*, an halter, *Collar*, or *Head-strain*, may probably be derived from this invention. *Ælian* likewise, who wrote posterior to *Arrian*, speaks of the *Indians* as expert horsemen; and says, that they rode and managed their horses by means of a *Bridle*, but not of that sort which is called the *Lupatum*, with sharp points of iron fixed to it, in order to prick and harrafs the mouth; but that they nevertheless were so skilful, as to make their horses perform as well as if they had been rode with it, and awed by its severity *.

Page 20. “As we learn from Strabo.”] Castration was practised long before Strabo wrote, but he seems to speak of it as being a custom more peculiarly belonging to the *Scythians* and *Sarmatians* than to any other nations. His words may be rendered thus: It is peculiar to all the *Scythian* and *Sarmatian* nations to castrate their horses, for the better management of them; for though they are but small, they are nevertheless mettlesome, and difficult to be governed †.

Page 38. “Many of the terms,” &c.] Much learning is displayed, and much information may be gained upon this subject from the following extract, entitled, “*Dissertation Litteraire, sur Une Colonie Egiptienne, etabli a Athenes, &c. par Fred. Samuel Schmidt de*

* *Ælian*, lib. 13.

† *Strabo*, lib. 7.

“ Berne,” printed in a volume called *Archæologia*, or *Miscellaneous Tracts*, lately published by the learned body of Antiquarians, London, 1762.

The intention of the most ingenious author is to prove that colonies came from Egypt to settle in Athens, which brought the arts and sciences in their train, and planted them in Greece, among which the art of riding was introduced and established. The author speaks of two different colonies, under two different leaders, which came from Egypt and settled in Athens : these were *Cecrops* and *Erichthonius*. Having related the history of *Cecrops*, he proceeds to give an account of the other colonist, *Erichthonius*. Historians and chronologists, continues our author, mention two different kings who were known by the same appellation, and were sometimes mistaken for each other. Their names were *Erectheus*, or *Erichthonius* ; according to the scholiasts of Homer both were the same. One of these chiefs was the fourth, and the other the sixth king of Athens.

The first of these, as we are told by *Diodorus Siculus*, was of Egyptian origin, and *Attica* being desolated by a famine, supplied it with corn ; in consideration of the friendship and alliance which formerly subsisted between its inhabitants and the Egyptians, that is, for the sake of the colony which was established in Athens, under his predecessor *Cecrops*.

The ridiculous and absurd etymologies by which the grammarians pretended to explain the name of

Erichthonius, so as to make it be derived from the Greek language, engaged our author to search for it in the Egyptian, the language of that country whence this hero originally came. He flatters himself with being able to give at least a very probable reason why this king was distinguished by this name, whose derivation, he says, is this. The old *Egyptian* word is *Erichto*, whence the Greeks formed *Erichthonius*; as from *Apollo*, *Apollonius*. This name is composed of *Eri*, *facere rei alicujus auctorem esse*; which signifies, to become the inventor, or author of any thing; and *Chto*, or *ichto*, *equus*, *equitatus*, an *Horse*, or *Cavalry*. These two compounded, make *Erichto*, that is, the *Inventor* or *Author of Horses*.

This is the character and employment which the ancients unanimously gave to *Erichthonius*. Virgil expressly *:

*Primus Erichthonius currus & quatuor ausus
Jungere equos, rapidisque rotis insistere victor.*

First Erichthonius dar'd with rapid skill
To yoke four steeds, and guide the victor's rapid
wheel. WARTON.

Servius, *Aristides*, and other commentators, confirm this account, and assert that this hero was the first who drove

* Georg. iii. vers. 113.

horses in a car, or chariot, and introduced the art into Greece, as the *Thessalians* are said, by the author above-mentioned, to have been the first practisers of the art of riding, and of fighting on horseback.

To perpetuate the memory of so great a benefit, and so noble an invention, *Erichthonius*, after his death, was placed in heaven, and is represented in the ancient sphere, under the names of *Auriga* and *Agitator*, viz. *Driver*, or *Charioteer*.

But what most tends to confirm this etymology, and shews this colony in a clearer and fuller light, is, that *Erichthonius* or *Erichtheus*, is one of the titles of *Neptune*. *Lycophron*, *Tzetzes*, *Hesychius*, and other ancient writers affirm, that with the Athenians *Erichthonius* is *Neptune*. *Plutarch*, in two places, makes mention of *Neptune Erichthonius*, so called, as our author conjectures, from an opinion entertained among the Greeks, that he was the first who made them acquainted with the horse, and taught them how to manage him. *Sophocles* and *Diodorus Siculus* attest the same thing. *Pausanias* speaks of an *Equestrian* statue of *Neptune*, which was erected in Athens; and to account for the title of ἵππιος, or *Horseman*, being given to *Neptune*, has recourse to equitation, the invention of which art he proves to have been attributed to him. The hymns of *Homer* ascribe likewise two employments to this deity, *Equitation* and *Navigation*.

In Italy the same creed prevailed. The *Etruscans* represented *Neptune* sitting in a car, drawn by horses, as may be seen on a monument, among other antiquities of that nation, published by Dempster. Upon the same account, Romulus dedicated the games called *Consualia*, in which it was customary to crown the *Horses*, to this deity.

The *Ancients* go still farther with them, *Neptune* was deemed not only the inventor of the art of riding, but also the *Creator* of the horse. Nothing is more known and common in their mythology. *Virgil* and *Lucan* clearly prove it. He appears, therefore, to have the justest title to the name *Eretheus*, which belonged to him in its fullest signification, not only as being the author of riding, but likewise as having given the horse to man for his use and pleasure. He is therefore most properly stiled by *Pamphus*, the most ancient hymnographer, ἵππων δότης, the *Giver* of horses.

In this place, two doubts probably may occur; it may be asked, why this Egyptian colonist is called *Neptune* or *Eretheus*? and why the invention of horsemanship should be attributed by the ancients to both? and if it might not be upon this account, that the *Egyptians*, who came by *Sea* into Greece, were the first introducers of equitation in that country. This solution is not satisfactory, another more just be advanced; *Equitation*, with the ancients, was always the emblem of *Navigation*. The truth of this has been demonstrated by Monsieur

Freret,

Ereret, in his ingenious reflections upon the fable of Bellerophon. The *Pegasus*, or *winged horse*, of this hero, being, according to this author, a *Ship*, in which he sailed upon his expeditions, which was given to him by *Neptune*. This god is said likewise, in the Greek mythology, to have called forth an horse from the bosom of the earth, in the well-known dispute he is reported to have had with *Minerva*; that is to say, he recommended *Navigation* to the Athenians, as *Minerva*, by producing an *Olive-tree*, intimated to them the benefits of *Agriculture*. Hence *Erichthonius* gained his name, because he brought the corn in *Ships*, designed for the relief of the Athenians, afflicted with a famine. Hence the fable of the *Trojan Horse*, which was a *Ship* filled with foldiers. Hence Plautus says,

*Nempe Equo ligneo per vias cœruleas
Veſti eſtis——*

You are carried over the ſky-coloured *Roads* (waves) upon a *wooden horse*.

Page 45. “The Theſſalian horſes,” &c.] King Alfred, in his tranſlation of Oroſius, ſays, that Philip of Macedon’s view in undertaking to conquer the Theſſalians, ſo as to make them at leaſt his allies, was becauſe they excelled all other nations in fighting on horſeback. This is cited from Alfred’s verſion, not only becauſe it is *Royal* authority, but becauſe it is more ſtrongly expreſſed

pressed than in the original, which runs only *Ambitione habendorum equitum Theſſalorum*, Oroſ. lib. iii. cap. 12. This is taken from a manuſcript, given to the Society of Antiquaries by their late moſt amiable and worthy Preſident, Dr. Charles Lyttelton, Biſhop of Carlisle.

The Maſter of the Horſe to this King, is the firſt of whom any mention is made belonging to any Britiſh Prince. His name is *Ecguef*; he was *Hors-Then*, or *Horſe-Thane*, *Equorum Magiſter*, to Alfred *.

Page 59. “Men of military eminence,” &c.] The old feudal barons repreſented themſelves on horſeback upon their ſeals, and none below the degree of a *Chevalier* had a right to the horſe. There are in the poſſeſſion of Thomas Aſtle, Eſq. two original ſeals of Robert Ferrers, ſome time Earl of Derby. While he was Earl of Derby, his ſeal was a repreſentation of himſelf on horſeback, in armour, brandiſhing his ſword; and bearing upon his ſhield, and the capariſons of his horſe, his coat of arms, *Vaire, Or and Gules*; but after he was deprived of his earldom and eſtates (50 Hen. III.) for raiſing forces a ſecond time againſt the king, he uſed upon his ſeal his family arms alone, without the horſe.

Page 68. “Their chief employment,” &c.] The allotted ſpace the horſes were to run in theſe trials of ſpeed

* Gibſon’s Saxon Chronicle, p. 97.

and vigour, was seven times round the Circus. Aufonius says of *Phosphorus*,

Septenas solitus victor abire vias.

It appears likewise from the same authority, that these single racers were used to contend with the *Quadrigæ*, or chariots drawn by *four* horses. Aufon. Epitap. 35. See this also confirmed by Sidonius Apollinaris, Carmen 23. lib. 373.

Page 73. “The Etruvian, or Tuscan breed, is praised by Oppian.”] Volaterrannus celebrates those of Sardinia. *Non enim scimus quales Mulos Clodius habuerit, aut mulas Titus Annius Milo ;—aut utrum Tusco equo federit Catalina an Sardo.* Flavius Vopiscus in Firmo, cap. 6.

Page 77. “Instead of a curry-comb, they put a covering upon their hands.”] The Greeks made use of an instrument of iron for the same purpose, called *Marruca*, and explained by *Hesychius*, to be an *Iron Hand*.

Page 78. “To tie rollers of wood.”] This is no unfrequent thing in the present system of Horsemanship, and to a certain degree will have a good effect. *Ploughed fields* were also thought to conduce to the same end; in which it was usual to break and exercise horses, till of late; the utility of working in riding-houses having al-

most superseded them: the *Parthian* method, described in page 17, was intended for the same purpose.

Page 97. "The *White* should always be rejected."] A notion has always prevailed, that those animals whose skins are entirely *white*, are less valuable than those of other colours, especially horses. An elegant and curious observer of nature, decides very confidently against this colour in horses. "Il est
" bien vrai," says he, "qu'on a observe, depuis plus
" de dix huit cent ans, que les quadrupedes dont la
" robe est blanche, sans bigarrure, et sans melange,
" sont moins vigoureux, moins robustes que leur ana-
" logues d'un poil peint ou bariolé: il n'y a pas tant de
" force vive, ni tant de resistance dans les muscles et les
" nerfs d'un Cheval ne blanc, que dans ceux que dans
" ceux d'un Cheval noir ou bai."

In other animals particular opinions have likewise been received and maintained, with respect to different *Colours*, which are thought to influence the qualities of the animal. "En Hollande," says the same author,
"on a reconnu, par une longue suite d'observations,
" que les vaches rouges sont d'un temperament infe-
" rieur, et moins fécondes que les vaches noires, ou
" tachetées de noir et de blanc, aussi l'espece rouge a
" t'elle été entièrement bannies des paturages de ce pays*."

* Recherches Philosoph. sur les Americains, 1770.

On the contrary, the *red* cow's milk is the most esteemed in this country,

Page 126. " Dr. Shaw asserts," &c.] The author's words are, " The horses here are very fine, especially
" those of Upper Egypt, being of the Arab and Barbary
" race. They have one great fault, which is that
" their necks are generally too short, and the people
" value their horses, as they do their women, for the
" largeness of their bodies."

Page 138. " Never geld their horses," &c.] This custom, now so frequent, seems to have been introduced by the *Turkish* or *Hungarian* nations, who took possession of ancient *Pannonia*. It is remarkable, that the French call a gelding, un Cheval Ongre, that is an *Hungarian* horse, which seems to indicate, that the Franks first learned the art and custom of castration from the *Hungarians*. The Germans call a gelt horse a *Wallack*, which seems to prove, that they were made acquainted with this practice from a nation which is called *Wallachia*; and it is certain that the *Huns* and the *Hungarians*, or, as they call themselves, the *Madgians*, and afterwards the *Patzinaks* (all which are Turkish tribes) or branches of that nation, which was called *Toukoue* by the *Chinese*, and *Turks* over all the Orient, were settled, for some time at least, in *Wallachia*. The *Poles* call a gelding *Ogbier*, to indicate that they first got the art of gelding horses from the *Oughurs*, one of the ancient *Hunnic*

tribes, mentioned by *Pris. Rhetor.* so that there is much reason to conclude that the *Art* came originally from the *Huns* and *Hungarians*. What is more remarkable, is, that to this very day, a great many *Hungarians* travel every year into Germany and Poland, in order to castrate any animal that is offered to them, which they do for a small reward. They come to the very *Baltick* every summer, and are very expert in their business.

Page 141. "They are sold to the Russians," &c.] The horses of this people are purchased by the Russians, who every year buy so great a number as forty thousand, which are brought to Moscow, and sold at a low rate. They are pot-bellied, lean, their skins being hard and coarse; their necks fleshy and clumsy, with large heads, and would be despised and rejected by all who see them, were they not known to be endowed with great speed, and able to bear labour and want of food to a great degree. *Iter in Moschov. Augustini Baronis de Mayerberg, A. D. 1661, p. 32.*

Page 147. "The horses of Sweden," &c.] English horses, says an author who wrote many years ago; especially for the *Pad*, are of great esteem in Sweden; the horses of the country being generally of a small breed, and *Trotters*, somewhat like our Welch and Scotch nags: the Queen and some great Lords have a breed of large and handsome horses, but not many of them.
Most

Most of their horses for the coach and sled, and war, are brought out of Denmark and Germany, where they have store of good ones, but none for beauty, mettle, and the service beyond the English. A. D. 1653. Whitelock's Embassy to Sweden, vol. i. p. 257, which is printed by Dr. Morton, and will soon be published.

Page 154. "In Sicily, a kingdom always extolled," &c.] The noblest and most excellent horses are bred in this country (Calabria), of large size, and exceeding swiftness. Gabrielis Bai. de Antiquitate & Situ Calabriae, Romæ, 1737, Folio, cap. 21.

Page 161. "Except designed for presents," &c.] In the same reign a common horse was valued at half a pound; but a fine horse was to be rated according to his beauty.

The following particulars, which shew what attention the ancient Britons paid to their horses, may not perhaps be improper to be added, nor displeasing to the curious reader:

We find from Howel Dda's Laws *, that among the ancient Britons, the king's villani were obliged to furnish him with horses, to carry his baggage in his armies; and every person who held lands in villanage, was obliged to attend with a horse and an axe,

* Fol. 166. This prince compiled his code of laws about the year 876.

and to assist in building the king's camps and forts, being maintained at the king's expence †. In the same Laws ‡ are many curious particulars concerning horses: amongst others, I shall mention the following. A colt under fourteen days old was valued at 4d. Under a year old, the value was 24d. From the time he entered his second year, his value was 48d. In his third year he was worth 60d. and he was then to be deemed fit for use. The value of a palfrey was 120d. A pack-horse was of the same value. A cart, or plough-horse was worth 60d. A person that sold a horse was to answer for his being free from the three following inward complaints: a giddiness for three days before the time of sale; a broken wind for three months; and a dropfy for a year; and he was not to tire when upon a journey with others: and he was further to warrant, that he neither loathed food nor water; and if he was subject to these failings, the seller was either to take the horse back, or to return a third part of the price. The qualities of a horse of burthen are these, viz. that he should carry a load, draw a carriage up or down hill, and not to be resty.

If a person lamed a horse, he should forfeit the value of the horse; and if he mutilated him, he should forfeit the third part of the value to the owner.

He that cut off the hair from a horse's tail, was obliged to maintain him till it was grown again, and

† Ib. 167.

‡ Ib. 230.

in the mean time to furnish the owner with another. But if a person cut off the hair from a stallion's tail, he should forfeit 24d. and if the tail was cut off, the horse was deemed unfit for service. He that galled the back of a borrowed horse was to pay 4d. and if the skin and flesh were rubbed off to the bones, he was to pay 16d.

He that mounted a horse without the owner's consent was to pay 4d. and 4d. more for every *Rbandir* * that he rode him.

Whoever was suspected to have killed a horse privately, and denied it, was to purge himself by the oaths of twenty-four compurgators.

Stoned horses were not to be shut up from the middle of April, till the middle of June. Fol. 289.

The master of the horse was to hold his lands *free*. The king was to find him a horse and cloaths; and the queen, linen.

His lodging was to be near the granary, that he might more conveniently inspect the corn. He was to have a double portion of corn for his own horse. When the King made a present of a horse, he was to have 4d.

When horses were taken from enemies, the master of the horse and the grooms were to have the colts under two years old.

* Thought to be nearly equal to a league.

The king's grooms were to have the king's old riding caps, gilt saddles, spurs, boots, and other riding furniture. The chief groom was to officiate for the master of the horse, in his absence; and when he mounted or dismounted he was to hold his stirrup.

Page 164. "In the reign of Henry II." &c.] Foreign horses were imported by this prince, as appears from the allowance made for the subsistence of the king's horses, which were lately brought from beyond sea, by the treasurer. Madox's History of the Exchequer, page 252.

Page 207. "Variety of horses," &c.] There were no horses in *Virginia* before the English settled there; but now they have good store, though negligent in the breed. It is true, that there is a law that no stoned horse shall be kept under a certain size, but it is neglected. Such as they are they sell cheaper than in England, being worth about 5*l.* a piece. They never shoe them, nor ride them in general; yet when they do, they ride pretty sharply: a *Planter's* pace is a proverb, which is a good hand-gallop. The *Indians* have not yet learned to ride; only the *King of Pomonkil* hath three or four for his own saddle.

Clopton's Account of Virginia, in the Philosophical Transactions, vol. iii. p. 593. written in, or near the time of Charles II.

Page 209. "Full of spirit," &c.] The author of an elegant work, lately published, confirms this account. The American horses, which are increased prodigiously, are so far from degenerating from their Spanish ancestors, that they surpass them even in merit; they are so spirited and hardy, as to go sixty leagues without stopping, or taking food; and will travel three days successively, without eating or quenching their thirst. In spite of this, they retain their vigour, and are active and light beyond imagination. I have produced proofs, says the author, in my voyage to the *Malouine Islands*, after having been an ocular witness of all I relate. *Dissertation sur L'Amerique*, par Dom. Pernety, Berlin 1770.

The following is the account to which the author alludes. The horses of Paraguay are famous and celebrated throughout the *New World*; they form a great part of the wealth and substance of *Monte-Video*, being indiscriminately in use with the *White* people, the *Mulattos*, and the *Negroes*; and their number at least equals that of the human species.

It is nevertheless certain, that however valued they be at *Monte-Video*, this place may properly be stiled an *Hell*, or place of punishment, to these admired animals; for the people frequently will work them for three days together, without giving them either food or water, and treat them with as much cruelty as the Arabs do their camels.

The horses nevertheless are very valuable ; they have all the vigour and vivacity of the Spanish race, from which they are descended, are very sure-footed, and of surprising agility. The step of their walk is so quick, yet so extended, that it is equal to the swiftest trot, or the hand-gallop of other horses. Their pace is the *Amble*, and the hinder-foot accompanies and goes beyond the fore-foot so far, as to be in a line, if not beyond the fore-foot of the opposite side, which makes their motions twice as rapid as those of other horses, and more easy and agreeable to the rider. Beauty is not their portion ; but they are entitled to every commendation for their lightness, courage, and calmness of temper. Their owners never trouble themselves to procure either hay or straw to feed them, but make them live in the fields throughout the year ; the seasons never being so hard as to know any frost sufficient to freeze the rivers, or destroy the plants and other things upon which they subsist.

These horses are never shod. Their saddles are very different from those used in Europe : a coarse and thick piece of stuff, which is soft, is first put on, called *Schuderos* ; a girth is tied over this, then a piece of strong leather is added, of the size of the saddle, which covers the croupe, and serves as an housing : this the inhabitants call *Carnéros*. Upon this leather they place the saddle, which resembles our pack-saddle, and upon it they put one or more sheep-skins, covered with their
 wool,

wool, and stained or dyed with one or more colours, which they name *Peilhon*, and secure the whole with a second girth. The stirrups are small and narrow, as they never put the foot beyond the toe, even those whose feet are bare and naked.

Their bits are of iron, without bosses, and formed of one piece. The reins are composed of many small straps of leather joined together, and are at least six or seven feet long, being intended to serve for whips as well as for reins. A piece of iron, in the shape of half a circle, surrounds the lower jaw, acts as a curb, and produces the same effect. Riding is so common and frequent at *Monte-Video*, that the women are as practised and skilful as the men; and by their address and activity seem to justify the ancient history of those renowned female warriors, the Amazons *.

Page 241. "You chuse rather to maim,"] &c. Hollinshed speaks of an English nobleman's *Bob-tailing*, as he calls it, a fine horse, that his friends might not ask it of him; which proves what a detriment and blemish it was to an horse at that time (the reign of Elizabeth) not to have his tail full and complete.

* Histoire d'un Voyage aux Isles Malouines, &c. a Paris, 1770.

ERRATA in the FIRST VOLUME.

Page 2, line 15, for *to be made*, read *to have been made*.

11, l. 10, for *horseman*, read *horseman*.

15, note, l. 4, for *l'armer*, read *s'armer*.

17, l. 7, for *or*, read *on purpose*.

27, l. 16, for *angustat*, read *angustat*; l. 24, for *peccaverat Orphius*, read *pacaverat Orpheus*.

28, 18, for *Libya*, read *Lydia*; dele *mentioned above*.

41, note, l. 3, for *Tidor. Hisp.* read *Isidor. Hisp.*

48, l. 24, for *except which*, read *which, excepting*.

53, l. 24, for *where*, read *whence*.

66, l. 17, for *his dart*, read *its dart*.

79, l. 24, for *permitted to send*, read *permitted them to send*.

99, l. 19, for *deceived*, read *received*.

127, l. 7, for *foreheads*, read *forehands*.

129, l. ult. for *climats*, read *climates*.

160, l. 12, for *observers inform*, read *observer informs*.

205, l. 3, for *encourage*, read *encourages*. l. 17, for *are*, read *is*.

208, l. 18. for *of*, read *in*.

213, l. penult. for *two prints at the head of the book*, read *of his*.

220, l. 17, for *horse*, read *house*.

224, l. 21, for *brings his hinder under him*, read *bring his hinder legs under him*.

235, l. 9, for *baron Socks*, read *baron Stoch*.

241, note l. 9, for *Camarcrius*, read *Camerarius*.

296, l. ult. for *Conseculi*, read *Consecuti*.

EXPLANATION of the PLATES

A N D

REFERENCES TO THE RESPECTIVE PAGES

O F T H E

F I R S T V O L U M E.

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PLATE 2. No. 1. A Parthian horseman, page 16.

No. 2. A Sarmatian horse, page 21.

PLATE 3. No. 1. A Roman soldier pulling a *Numidian* from his horse.

No. 2. A Mauritanian horseman, page 23.

PLATE 4. Two Grecian horsemen, taken from the freeze of the temple of Minerva in the Acropolis of Athens; the whole extent of which is one continued bas-relief: and, according to Mr. *Steuart*, (who obligingly furnished me with this design) represents the *Panathenaic* pomp, or a procession in honour of Minerva; as the above learned gentleman will more particularly explain in his second volume of the Antiquities of Athens, page 45.

The *Lances*, shield and vase, at the bottom of this print, given by the same person, are taken from the wall of an

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EXPLANATION of the PLATES, &c.

ancient building (now a church) near the Gymnasium of Ptolomy at Athens: the three lances have thongs of leather fastened to them, by which the soldiers mounted their horses, and clearly explain the expression of Xenophon, when he says one of the methods of mounting was ἐπὶ δῶρα-
τῶ, or from the spear, page 246.

PLATE 5. No. 1. The emperor Trajan; meant to shew the Roman manner of riding, page 58.

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No. 3. and No. 4. An ancient British or Roman spur (the rowel wanting) and bitt: both dug out of a large burrow, in the road from London to Bath, called Silbury Hill; and supposed, by antiquaries, to have been the tumulus, or place of burial, of the British king *Coel*, whose daughter *Helena* was the mother of *Constantine* the Great. Communicated by Gustavus Brander, Esq.

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PLATE 9. Horse and harness, &c. Vid. *Dissertat. on the ancient Chariot*, &c.

TAIL PIECE. *Equus Noricus*, standing before a pillar, crowned with three palm branches, expressive of three victories obtained in the race.

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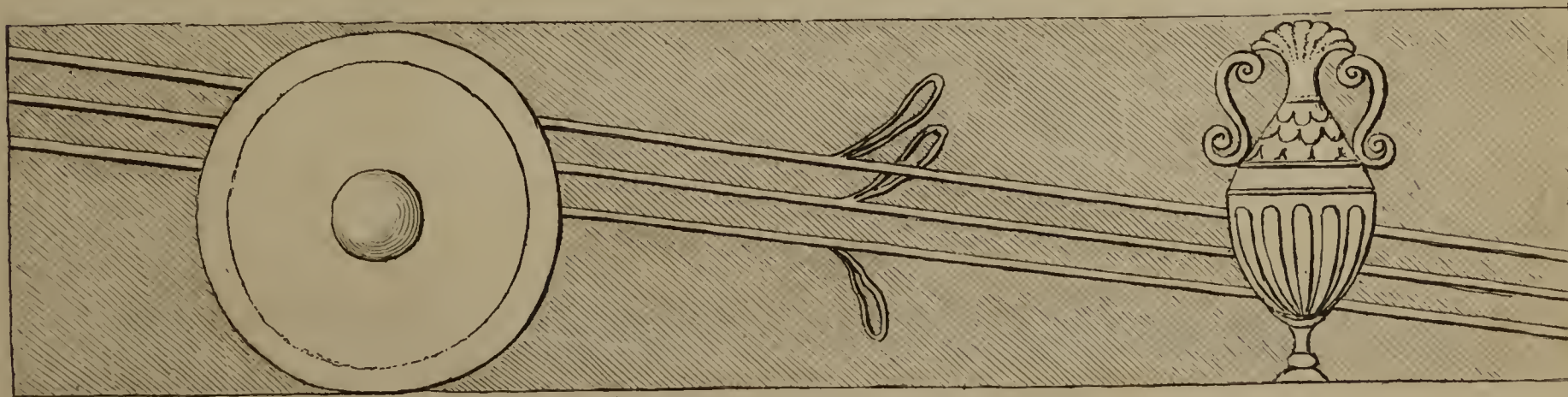
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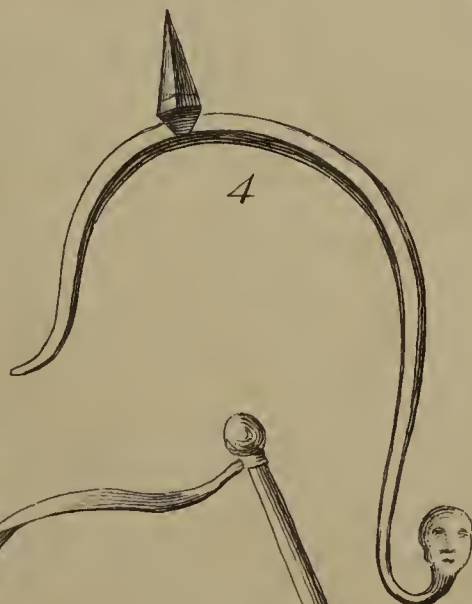
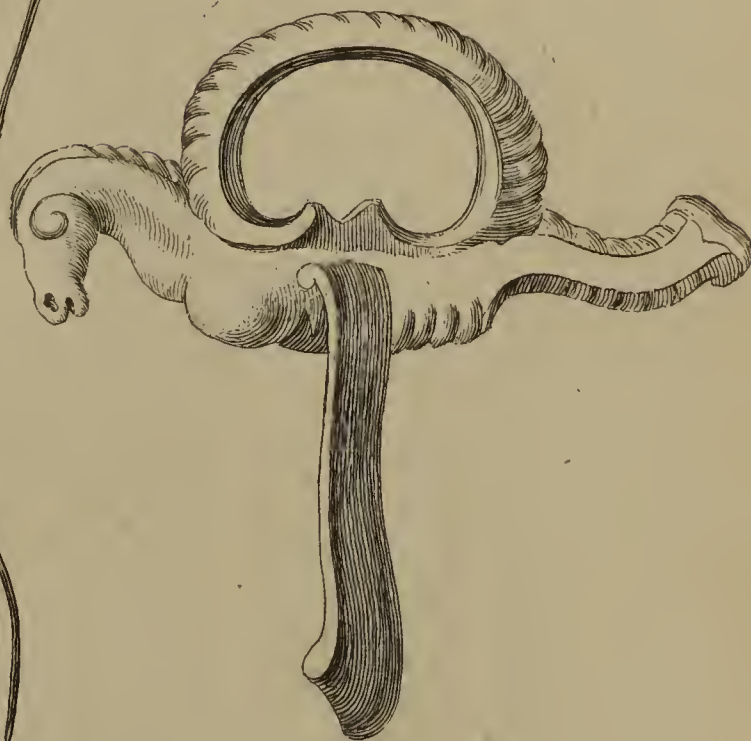
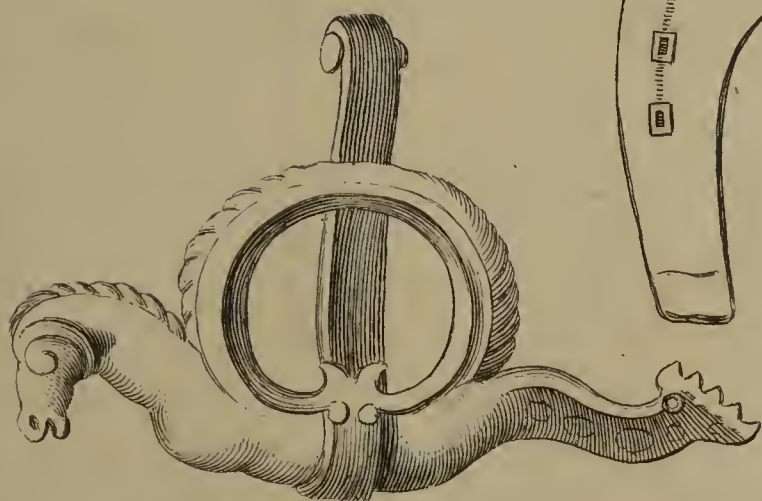
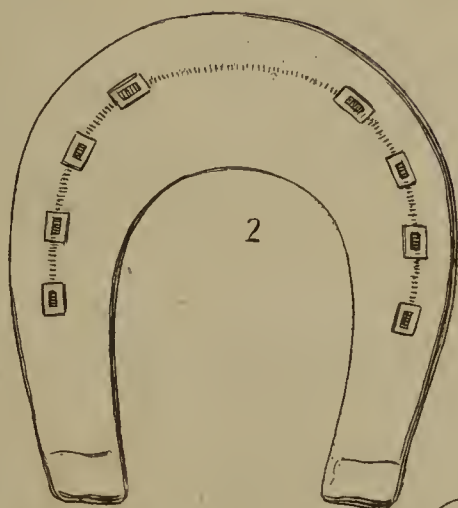
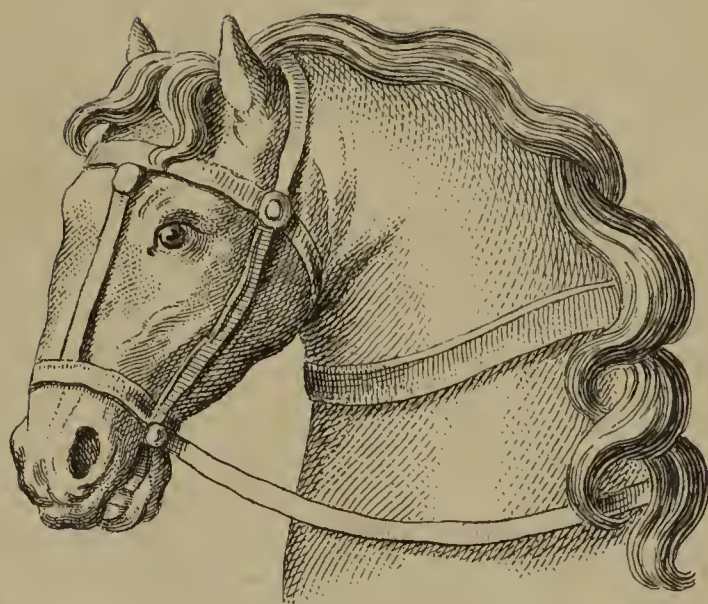
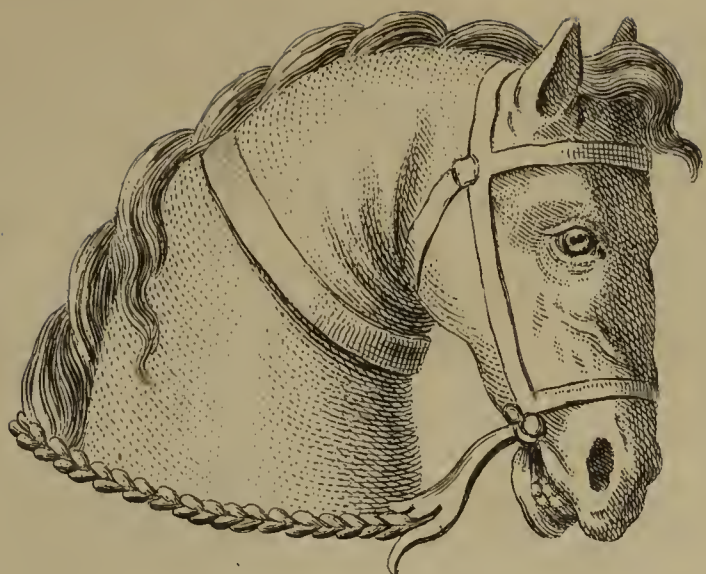


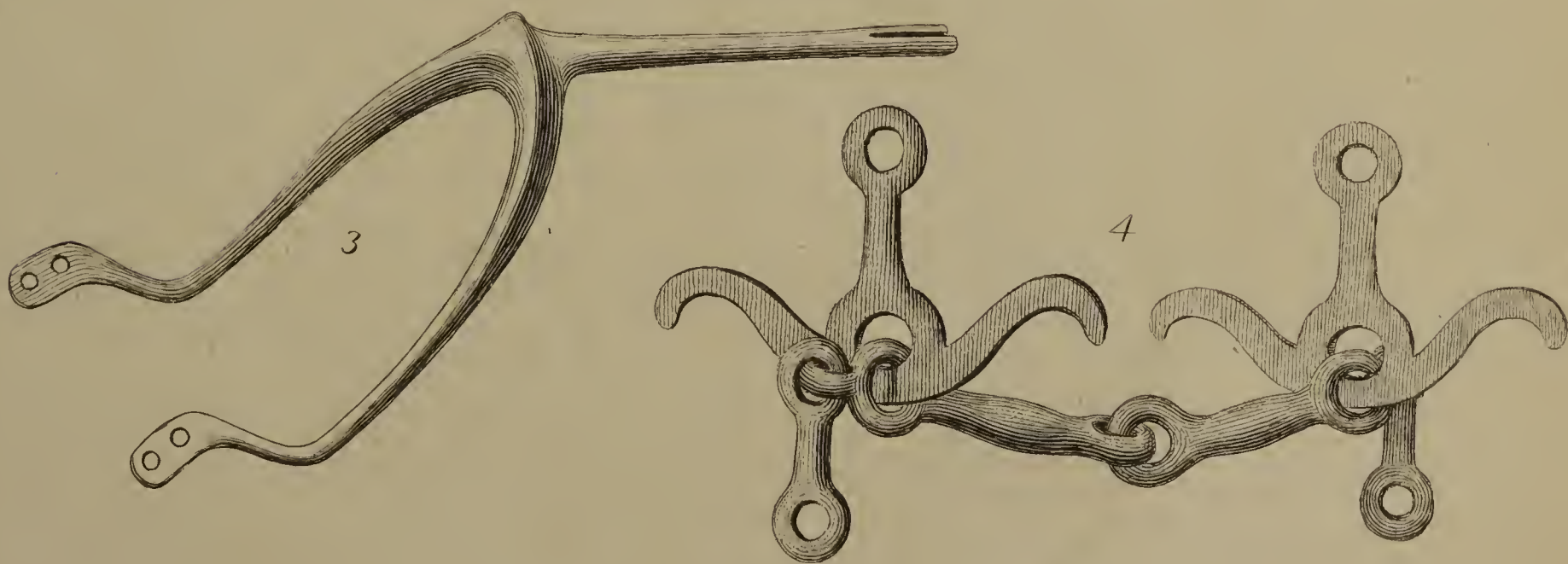
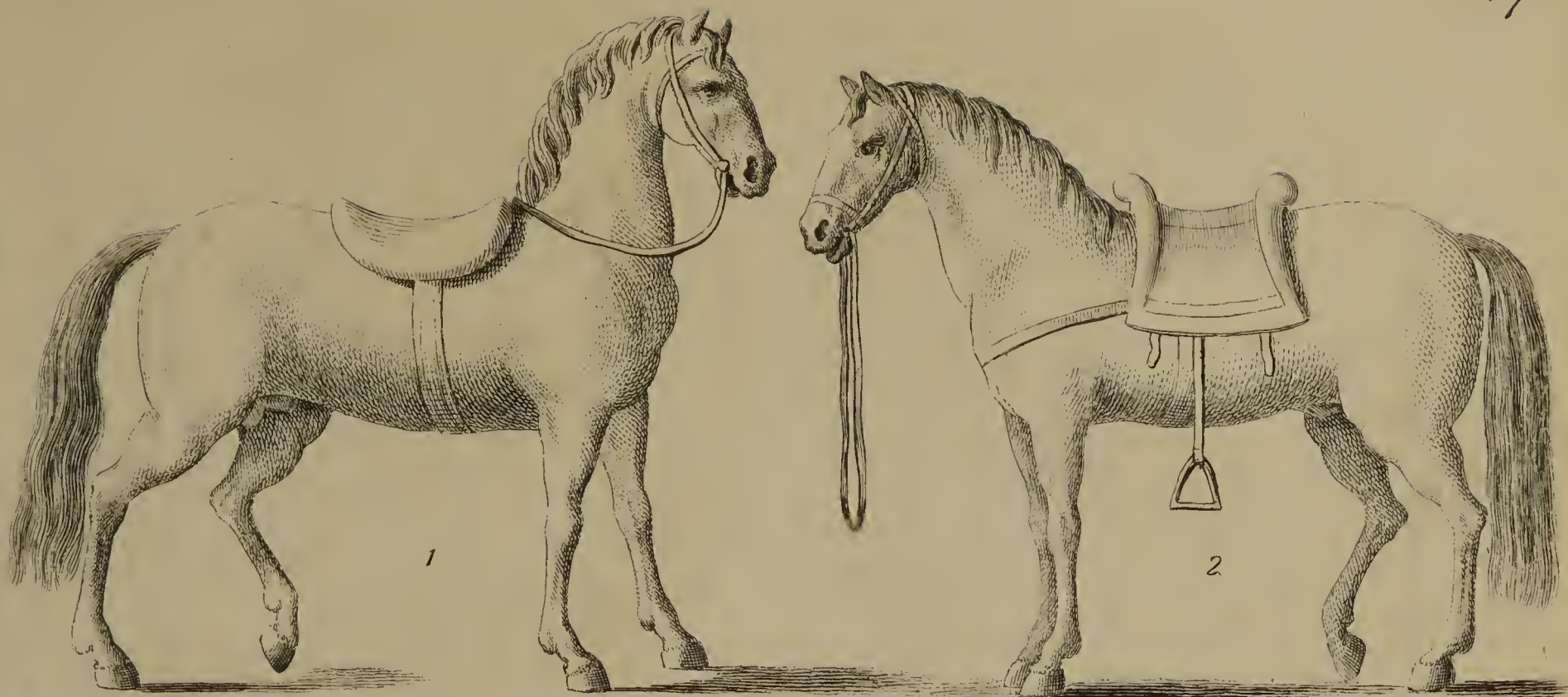










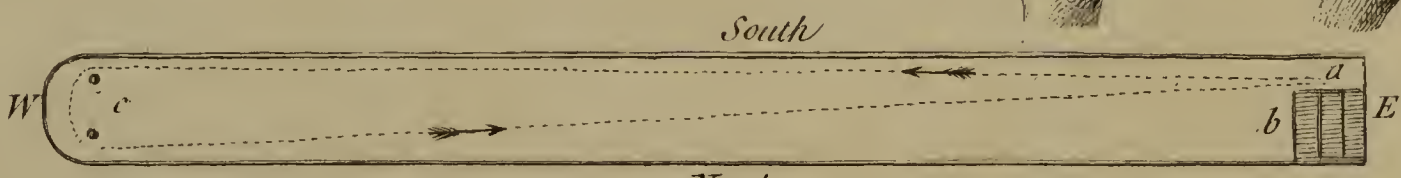
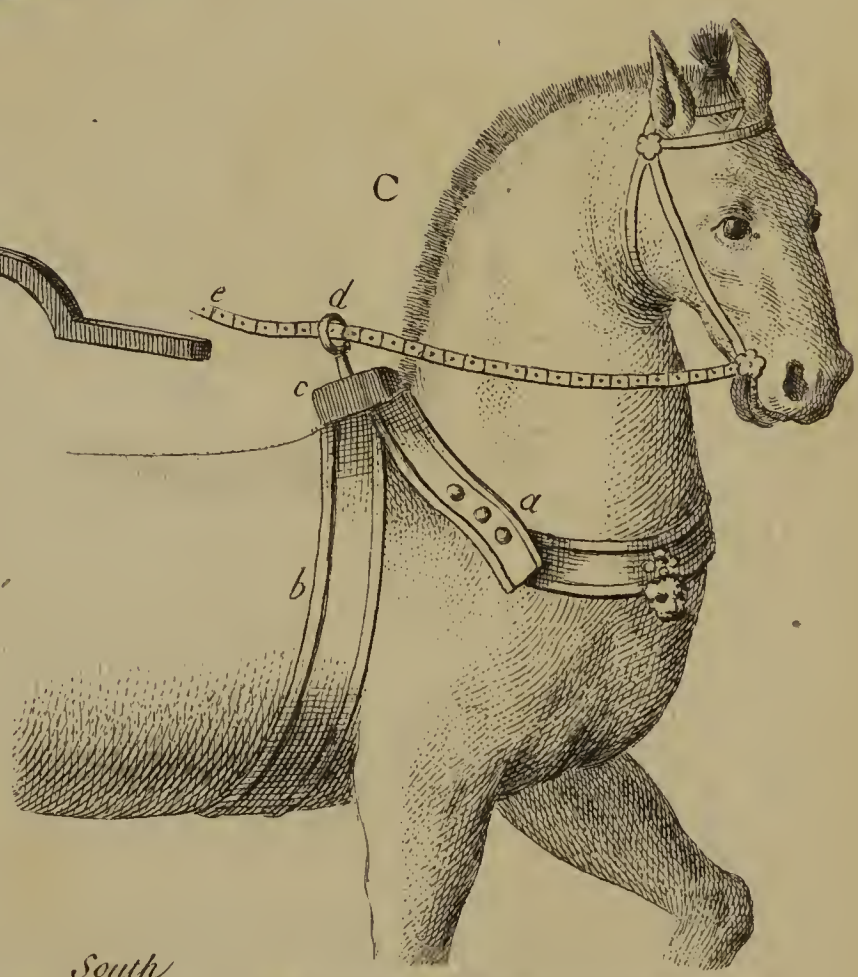
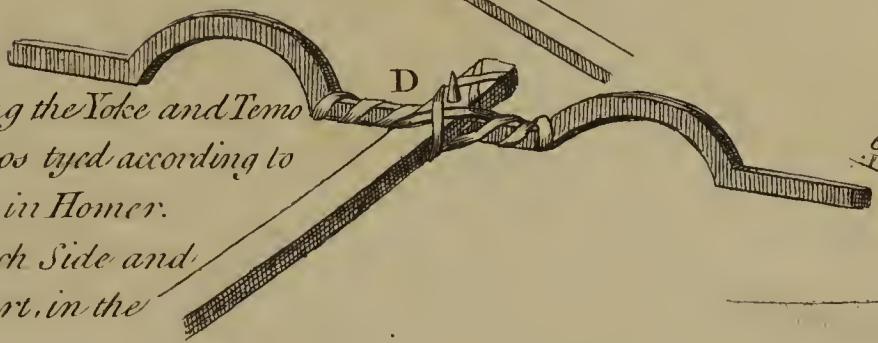
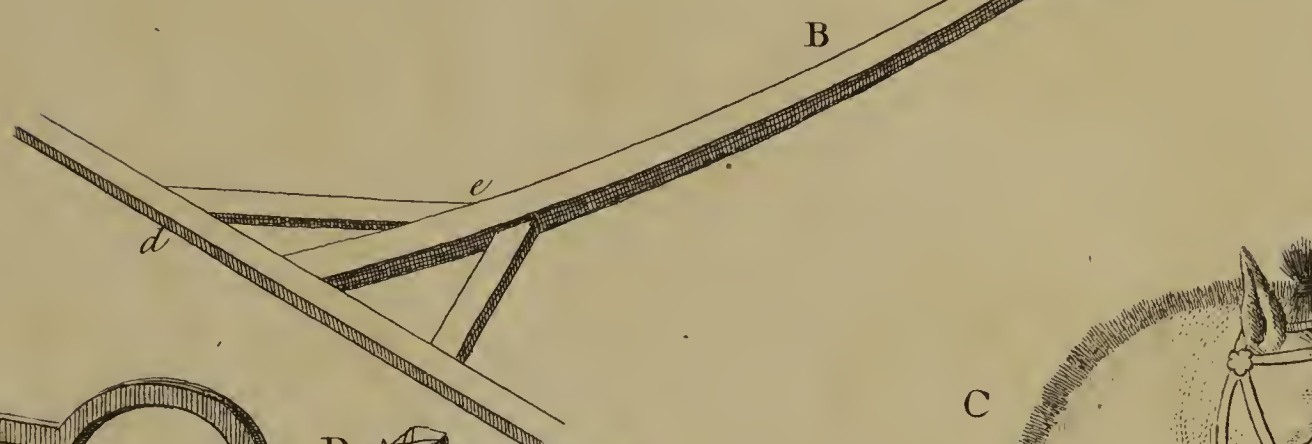
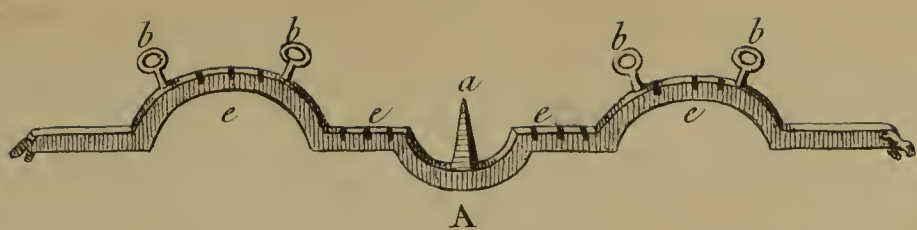




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a. Carcer. b. The Goal. c. The Meta.

- A a. Estor the Pin or Pegg.
 b. The Oukes rings, thro which the Reins ran.
 e. The Omphaloi or niches in which y Mefabos or Thong by which y Temo & Jugum were wound together & sunk in the tying
 d. The Bend in which the Pole or Temo lay.
 e. D^o to receive the Withers of the Horses upon which the Jugum lay.
- B a. The Acros, Summus Temo, or point of the Pole.
 b. The Krikos being a hole through which the Estor or Peg of the Yoke ran in fixing it.
 e. The Furca being two check peicas by which the Pole was fixed and made steady to the Axeltree, d.
- C a. The Lepadna or Collar.
 b. The Maskalisteris, or Body Girth. } meeting before & behind y Withers of the Horse where they were bound by y Xugodasmos to y Yoke,
 c. Section of the Yoke laying upon the Withers.
 d. The Manner of the reins running through the rings of the Yoke.
 e. The Reins

THE

M A N E G E.



Sylvestrem exuerint animum, cultuque frequenti
In quascunque voces artes, haud tarda Sequentur.

Virg.

W Baillie 1770

THE
HISTORY and ART
OF
HORSEMANSHIP.

By RICHARD BERENGER, Esq.

GENTLEMAN of the Horse to HIS MAJESTY.

V O L. II.



L O N D O N,

Printed for T. DAVIES, in Ruffel-Street, Covent-Garden;
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THE
HISTORY AND ART
OF
HORSEMANSHIP.

CHAP. I.

Of the Horseman's Seat.

THE principles and rules which have hitherto been given for the horseman's seat are various, and even opposite, according as they have been adopted by different masters, and taught in different countries ; almost by each master in particular, and every nation, having certain rules and notions of their own. Let us see, however, if art can discover nothing to us that is certain and invariably true. The Italians, the Spaniards, the French, and, in a word, every country where riding is in repute, adopt each a posture which is peculiar to themselves ; the founda-

tion of their general notions is, if I may so say, the same, but yet each country has prescribed rules for the placing of the man in the saddle. This contrariety of opinions, which have their origin more in prejudice than in truth and reality, has given rise to many vain reasonings and speculations; each system having its followers, and, as if truth was not always the same and unchangeable, but at liberty to assume various and even opposite appearances; sometimes one opinion prevailed, sometimes another dazzled, in so much, that those who understand nothing of the subject, but yet are desirous of informing themselves, by searching it to the bottom, have hitherto been lost in doubt and perplexity.

There is, nevertheless, a sure and infallible method, by the assistance of which it would be very easy to overturn all these systems; but, not to enter into a needless detail of the extravagant notions which the seat alone has given rise to, let us trace it from principles, by so much the more solid, as their authority will be supported by the most convincing and self-evident reasons.

In order to succeed in an art where the mechanism of the body is absolutely necessary, and where each part of the body has its proper functions, which are peculiar to that part; it is most certain that all and every part of the body should be in a natural posture. Were they in an imperfect situation, they would want that ease and freedom which is inseparable from grace;

and as every motion which is constrained being false in itself, and incapable of justness, it is clear that the part so constrained and forced would throw the whole into disorder, because each part belonging to and depending upon the whole body, and the body partaking of the constraint of its parts, can never feel that fixed point, that just counterpoise and equality, in which alone a fine and just execution consists.

It is not sufficient then alone, in giving directions for the feat, to keep altogether to trivial and common rules, which may be followed or left at pleasure; we ought to weigh and examine them with skill and judgment, in order to know how to apply them properly and suitably, as the shape and figure of the person to whom we undertake to give a feat will allow; for many motions and attitudes that appear easy and natural to one man, in another are awkward and ungraceful, whence all those faults and difficulties which in many persons have been thought insuperable; whereas a little more knowledge, a little closer attention, would convert, in the same subject, an awkward and displeasing appearance into an easy, natural, and graceful figure, capable of drawing the eyes even of judges themselves. Indeed the objects to which a master, anxious for the advancement of his pupil, should attend, are infinite. To little purpose will it be to keep the strictest eye upon all the parts and limbs of his pupil's body; in vain will he endeavour to remedy all the defects and faults which are found in the pos-

ture of almost every scholar in the beginning, unless he is intimately acquainted with and apprised of the close dependence and connection that there is between the motions of one part of the body with the rest; a correspondence caused by the reciprocal action of the muscles, which govern and direct them: unless, therefore, he is master of this secret, and has this clue to the labyrinth, he will never attain the end he proposes, particularly in his first lessons, upon which the success of the rest always depends.

These principles being established, let us reason in consequence of them; we shall display them with great force and clearness.

The body of a man is divided into three parts; two of which are moveable, the other immoveable.

The first of the two moveable parts is the trunk or body, down to the waist; the second is from the knees to the feet; so that the remaining immoveable part is that between the waist and the knees.

The parts then which ought to be without motion, are the fork or twist of the horseman and his thighs; now, that these parts should be kept without motion, they ought to have a certain hold and center, if I may so say, to rest upon, which no motion that the horse can make can disturb or loosen; this point or center is the basis of the hold which the horseman has upon his horse, and is what is called the *Seat*: now if the seat is nothing else but this point or center, it must follow, that not only the grace, but the symmetry and true proportion

portion of the whole attitude depends upon those parts of the body that are immoveable.

Let the horseman then place himself at once upon his twist, sitting exactly in the middle of the saddle: let him support this posture in which the twist alone seems to sustain the weight of the whole body, by moderately leaning upon his buttock; let his thighs be turned inward, and rest flat upon the sides of the saddle; and, in order to this, let the turn of the thighs proceed directly from the hips, and let him employ no force or strength to keep himself in the saddle, but trust to the weight of his body and thighs; this is the exact equilibrium; in this consists the firmness of the whole building, a firmness which young beginners are never sensible of at first, but which is to be acquired, and will always be attained, by exercise and practice.

I demand but a moderate stress upon the buttocks, because a man that sits full upon them can never turn his thighs flat upon the saddle; and the thighs should always lie flat, because the fleshy part of the thigh being insensible, the horseman would not otherwise be able to feel the motions of his horse: I insist that the turn of the thigh should be from the hip, because this turn can never be natural; but as it proceeds from the hollow of the hip-bone, I insist further that the horseman never avails himself of the strength or help of his thighs, because, besides that they would then be less steady, the closer he pressed them to the saddle, the more would be lifted above the saddle; and with respect to
his

his buttocks and thighs, he ought always to be in the middle of the saddle, and sit down full and close upon it.

Having thus firmly placed the immoveable parts, let us pass on to the first of the *Moveables*, which is, as I have already observed, the body or trunk, as far as to the waist. I comprehend in the body, or trunk, the head, the shoulders, the breast, the arms, the hands, the reins, and the waist of the horseman.

The head should be free, firm, and easy, in order to be ready for all the natural motions that the horseman may make in turning it to one side or the other. It should be firm, that is to say, straight, without leaning to the right or left, neither advanced nor thrown back; it should be easy, because if otherwise, it would occasion a stiffness, and that stiffness affecting the different parts of the body, especially the back-bone, they would be without ease, and constrained.

The shoulders alone influence by their motions that of the breast, the reins and the waist.

The horseman should present or advance his breast; by that his whole figure opens and displays itself: he should have a small hollow in his reins, and push his waist forward to the pommel of the saddle, because this position corresponds, and unites him to all the motions of the horse. Now only throwing the shoulders back, produces all these effects, and gives them exactly in the degree that is requisite; whereas, if we were to look for the particular position of each part separately,

parately, and by itself, without examining the connection that there is been the motions of one part with those of another, there would be such a bending in his reins, that the horseman would be, if I may so say, hollow backed; and as from that he would force his breast forward, and his waist towards the pommel of the saddle, he would be flung back, and must sit upon the rump of the horse.

The arms should be bent at the elbows, and the elbows should rest equally upon the hips; if the arms were straight, the consequence would be, that the hands would be infinitely too low, or at much too great a distance from the body; and if the elbows were not kept steady, they would, of consequence, give an uncertainty and fickleness to the hand, sufficient to ruin it for ever.

It is true that the *Bridle-hand* is that which absolutely ought to be steady and immoveable; and one might conclude from thence, that the left elbow only ought to rest upon the hip; but grace consists in the exact proportion and symmetry of all the parts of the body, and to have the arm on one side raised and advanced, and that of the other kept down and close to the body, would present but an awkward and disagreeable appearance.

It is this which determines the situation of the hand which holds the whip; the left-hand being of an equal height with the elbow; so that the knuckle of the little finger, and the tip of the elbow be both in a line;

line; this hand then being rounded neither too much nor too little, but just so that the wrist may direct all its motions, place your right-hand, or the whip-hand, lower and more forward than the bridle-hand. It should be lower than the other hand, because if it was upon a *level* with it, it would restrain or obstruct its motions; and were it to be higher, as it cannot take so great a compass as the bridle-hand, which must always be kept over against the horseman's body; it is absolutely necessary to keep the proportion of the elbows, that it should be lower than the other.

The legs and feet make up that second division of what I call the moveable parts of the body.

The legs serve for two purposes; they may be used as aids or corrections to the animal. They should then be kept near the sides of the horse, and in a line with the man's body; for being near the part of the horse's body where his feeling is most delicate, they are ready to do their office in the instant they are wanted.

Moreover, as they are an appendix of the thighs, if the thigh is upon its flat in the saddle, they will by a necessary consequence be turned just as they ought, and will infallibly give the same turn to the feet, because the feet depend upon them, as they depend upon the thighs.

The toe should be held a little higher than the heel, for the lower the toe is, the nearer the heel will be to the sides of the horse, and must be in danger of touching
ing

ing his flank. Many persons, notwithstanding, when they raise their toe, bend and twist their ankle, as if they were lame in that part. The reason of this is very plain; it is because they make use of the muscles in their legs and thighs, whereas they should employ only the joint of the foot for this purpose; a joint given by nature to facilitate all the motions of the foot, and to enable it to turn to the right or left, upwards or downwards.

Such is, in short, the mechanical disposition of all the parts of the horseman's body. I will enlarge no farther upon a subject treated on already so amply by every writer; it is needless to write what has been already handled. I have had no other design in this chapter, than to give an idea of the correspondence that there is between all the parts of the body, because it is only by a just knowledge of this mutual relation of all the different parts, that we can be enabled to prescribe rules for giving that true and natural seat, which is not only the principle of justness, but likewise the foundation of all grace in the horseman.

C H A P. II.

Of the Hand and its Effects.

THE knowledge of the different characters, and the different natures of horses, together with the vices and imperfections, as well as the exact and just proportions of the parts of a horse's body, is the

foundation upon which is built the theory of our art but this theory will be useless, and even unnecessary, if we are not able likewise to carry it into execution.

This depends chiefly upon the goodness and quickness of feeling; and in the delicacy which nature alone can give, and which she does not always bestow. The first sensation of the hand consists in a greater or less degree of fineness in the touch or feeling. All of us are equally furnished with nerves, from which we have the sense of feeling; but as this sense is much more subtle and quick in some persons than in others, it is impossible therefore to give a precise definition of the exact degree of feeling in the hand, which ought to communicate, and answer to the same degree of feeling in the horse's mouth; because there is as much difference in the degrees of feeling in men as there is in the mouths of horses.

I suppose then a man, who is not only capable to judge of the qualities of a horse's mouth by theory, but who has likewise by nature that fineness of touch which helps to form a good hand; let us see then what the rules are that we must follow, in order to make it perfect, and by which we must direct all its operations.

A horse can move four different ways; he can advance, go back, turn to the right, and to the left; but he can never make these different motions, unless the hand of the rider permits him, by making four other motions, which answer to them; so that there are five different positions for the hand.

The first is that general position from which proceed, and indeed ought to proceed, the other four.

Hold your hand three fingers breadth from your body, as high as your elbow, in such a manner that the joint of your little finger be upon a right line with the tip of the elbow; let your wrist be sufficiently rounded, so that your knuckles may be kept directly above the neck of your horse; let your nails be exactly opposite your body, the little finger nearer to it than the others, your thumb quite flat upon the reins, which you must separate by putting your little finger between them, the right rein lying upon it: this is the first and general position.

Does your horse go forwards, or rather would you have him go forwards? Yield to him your hand, and for that purpose turn your nails downwards, in such a manner as to bring your thumb near your body; remove your little finger from it, and bring it into the place where your knuckles were in the first position, keeping your nails directly above your horse's neck: this is the second.

Would you make your horse go backwards? quit the first position; let your wrist be quite round; let your thumb be in the place of the little finger in the second position, and the little finger in that of the thumb; turn your nails quite upwards, and towards your face, and your knuckles will be towards your horse's neck. This is the third.

Would you turn your horse to the right? Leave the first position, carry your nails to the right, turning your hand upside down, in such a manner, that your thumb be carried out to the left, and the little fingers brought in to the right. This is the fourth position.

Lastly, Would you turn to the left? quit again the first position; carry the back of your hand a little to the left, so that the knuckles come under a little, that your thumb may incline to the right, and the little finger to the left. This makes the fifth position.

These different positions, however, alone are not sufficient; we must be able to pass from one to another with readiness and order.

Three qualities are essentially necessary to the hand. It ought to be firm, gentle, and light. I call that a firm or steady hand whose feeling corresponds exactly with the feeling in the horse's mouth, and which consists in a certain degree of steadiness, which constitutes that just correspondence between the hand and the horse's mouth, which every horseman wishes to find.

An *easy* or *gentle hand* is that which, by relaxing a little of its strength and firmness, eases and mitigates the degree of feeling between the hand and horse's mouth, which I have already described.

Lastly, A light hand is that which lessens still more the feeling between the rider's hand and the horse's mouth, which was before moderated by the *gentle hand*.

The hand, therefore, with respect to these properties, must operate in part, and within certain degrees,
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and depends upon being more or less felt or yielded to the horse, or with-held.

It should be a rule with every horseman not to pass, at once, from one extreme to another, from a firm hand to a slack one; so that in the motions of the hand you must, upon no account, jump over that degree of sensation which constitutes the *easy* or *gentle* hand. Were you at once to go from a firm hand, or a slack one, you would then entirely abandon your horse, you would surprize him, deprive him of the support he trusted to, and precipitate him on his shoulders, supposing you do this at an improper time. On the contrary, were you to pass from the slack to the tight rein, all at once, you must jirk your hand, and give a violent shock to the horse's mouth; which rough and irregular motions would be sufficient to falsify the firmest *appui*, and ruin a good mouth.

It is indispensably necessary, therefore, that all its operations should be gentle and light; and, in order to this, it is necessary that the *Wrist* alone should direct and govern all its motions, by turning and steering it, if I may so say, through every motion that it is to make.

In consequence then of these principles, I insist that the wrist be kept so round that your knuckles may be always directly above the horse's neck, and that your thumb be always kept flat upon the reins. In reality, were your wrist to be more or less rounded than in the degree I have fixed, you could never work with
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your hand but by the means of your arm; and, besides, it would appear as if it were lame; again, were your thumb not to be upon the flat of the reins, they would continually slip through the hand, and by being lengthened, would spoil the *appui*; and, in order to recover them, you would be obliged every moment to raise your hand and arm, which would throw you into disorder, and make you lose that justness and order without which no horse will be obedient, and work with readiness and pleasure.

It is, nevertheless, true that with horses that are well dressed, one may take liberties: these are nothing else but those motions which are called descents of the hand; and these are made three different ways, either by dropping the knuckles directly, and at once, upon the horse's neck, or by taking the reins in the right hand, about four finger's breadth above the left, and letting them slide through the left, dropping your right hand at the same time upon the horse's neck, or else by putting the horse under the button, as it is called; that is, by taking the end of the reins in your right-hand, quitting them entirely with your left-hand, and letting the end of them fall upon your horse's neck. These motions, however, which give a prodigious grace to the horseman, never should be made but with great caution, and exactly at the time when the horse is quite *together*, and in the hand; and you must take care in counterbalancing, by throwing back your body, the weight of the horse upon his haunches.

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The *Appuy* being always in the same degree, would heat the mouth, would dull the sense of feeling, would deaden the horse's bars, and render them insensible and callous; this shews the necessity of continually yielding and drawing back the hand, to keep the horse's mouth fresh and awake.

Besides these rules and principles, there are others not less just and certain,; but whose niceness and refinement is not the lot of every man to be able to taste and understand. My hand being in the first position, I open the two middle fingers, I consequently ease and slacken my right rein; I shut my hand, the right rein operates again, and resumes the *Appuy*. I open my little finger, and carrying the end of it upon the right rein, I thereby slacken the left, and shorten the right; I shut my hand entirely, and open it immediately again, I thereby lessen the degree of tension and force of the two reins at the same time; again I close my hand not quite so much, but still I close it; it is by these methods, and by the vibration of the reins, that I unite the feeling in my hand with that in the horse's mouth; and it is thus that I play with a fine and *made* mouth, and freshen and relieve the two bars in which the feeling or *appuy* resides.

It is the same with respect to the second descent of the hand. My right-hand holds the reins; I pass and slide my left-hand upon the reins, up and down, and in that degree of *appuy* of the *easy* and *slack* hand, by the means of which the horse endeavours of himself
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to preserve the correspondence and harmony of that mutual sensation between his mouth and the rider's hand, which alone can make him submit with pleasure to the constraint of the bit.

I have thus explained the different positions and motions of the hand. Let me shew now, in a few words, the *Effects* which they produce in horsemanship.

The hand directs the reins, the reins operate upon the branches of the bit; the branches upon the *Mouth-piece*, and the *Curb*; the mouth-pieces operate upon the bars, and the *Curb* upon the *Chin* of the horse.

The right rein guides the horse to the left, the left rein to the right. Would you go to the right? You pass to the fourth position of the hand, that is, you carry and turn your nails to the right; now, in carrying thus your nails to the right, and reversing your hand in such a manner that your thumb points to the left, and your little finger being raised turns to the right; you, by this means, shorten your left rein: it is this left, therefore, that turns and guides the horse to the right. Would you go to the left? pass to the fifth position; you will carry the back of your hand to the left, so that your nails will be turned downward a little, your thumb will be to the right, the little finger to the left; this will shorten the right rein: the right rein, therefore, determines your horse to the left.

I have already said, that the effect which the mouth-piece has upon the bars, and of the curb upon the chin, depends upon the branches of the bit: when
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the branches rise, or are turned upwards, the mouth-piece sinks ; and when the branches sink, the mouth-piece rises ; so that when your horse is going straight forward, if you keep your hand low, and close to your body, the mouth-piece then presses stronger upon the bars ; and the chain or curb having, in consequence, more liberty, acts less upon the beard. On the contrary, if you keep your hand high, a little forward, and consequently a little out of the line of the end of the branches, the mouth-piece then sinks, and the branches, of necessity, operate upon the curb, which presses then very strongly upon the beard. Now, in order to place, and bring in your horse's head, you must hold your hand low ; and, in order to raise and lighten a horse that weighs upon the hand, and carries his head too low, you must advance your hand a little, and keep it high.

Would you have your horse go back, come to the third position ? but take care to round your wrist exactly, in order to work equally with both your reins ; and by this means aid your horse more effectually to go back straight and balanced between your legs, which he could never do, if one rein were to operate stronger than the other.

There are particular cases where the reins are separated, and one held in each hand ; it is usual to separate them, when you trot a young horse, or when you are to work one who is disobedient and resists his rider ; upon these occasions, keep both your hands up-

on a level, low, and near your body. To turn to the right, use your right rein; to go to the left, use your left rein; but in order to make them have their effect, move your arm gently, turning it a little from your body, keeping your hand always low, and even near your boot.

Such are the principles upon which the perfection and justness of the aids of the hand depend; all others are false, and not to be regarded; experience has so much the more evinced the truth of this, as the new discoveries, which some people imagined they had lately made, have produced nothing but hands cold and unactive, without firmness, whose irregular and capricious motions serve only to render a horse's mouth uncertain and fickle; and who, by their manner of holding them high, have ruined absolutely the hocks of all the horses that they have worked according to these absurd notions.

C H A P. III.

Of Disobedience in Horses, and the Means to correct it.

DISOBEDIENCE in horses is more frequently owing to want of skill in the horseman, than proceeding from any natural imperfection in the horse. In effect, three things may give rise to it; ignorance, a bad temper, and an incapacity in the animal to do what

what is required of him. If a horse is ignorant of what you expect him to do, and you press him, he will rebel; nothing is more common. Teach him then, and he will know; a frequent repetition of the lessons will convert this knowledge into a habit, and you will reduce him to the most exact obedience.

If he refuses to obey, this fault may arise either from a bad temper, dulness, or from too much malice and impatience; it often is the effect of the two first vices, sometimes the result of all. In either or all these instances, recourse must be had to rigour, but it must be used with caution; for we must not forget that the hopes of recompence have as great an influence over the understanding of the animal, as the fear of punishment perhaps, when he is not able to execute what you ask of him. Examine him, something may be amiss in some part of his body, or perhaps in the whole body: he may be deficient, he may want strength, or not be light enough; perhaps he is deficient in both: in short, he resists and rebels. Consider whether he knows what he should do, or not; if he is ignorant, teach him; if he knows, but cannot execute it through inability, endeavour to assist nature as far as you can by the help of art; but does he already know, and is he able too, and yet does he refuse to obey? After having first tried every method that patience and lenity can suggest, compel him then by force and severity.

It behoves then every horseman, who would be perfect in his art, to know from whence the different sorts

of defences and rebellion in horses proceed; and this knowledge is by so much the more difficult to attain, as he must have penetration enough to distinguish if the cause of their rebellion is in their character and nature, or owing to any fault in the make and structure.

The different natures of horses are infinite, though there are certain general principles of which all, more or less, always partake.

A horse may be imperfect and bad, from four causes; weakness, heaviness in his make, want of courage, and sloth.

Four qualities must conspire to make a perfect horse; strength, activity, courage, and judgment.

The mixture of these different qualities occasions the different natures and dispositions of the creatures, according as he is formed, better or worse; for it is from his temper, or rather from the harmony or unfitness of the parts and elements of which he is composed, that we are enabled to fix his character; it is, therefore, the part of every horseman never to work but with discretion and caution, and to adopt his rules and lessons to the nature and abilities of the horse he undertakes, and which he ought to know.

A horse may be difficult to be mounted; examine the source of this vice. It may be owing either to the ignorance, or the brutality of those who have first had to do with him, or perhaps that the saddle may have hurt him, or else to a temper naturally bad. To what-

ever cause it may be owing, remember never to beat him; for instead of curing him, you would certainly confirm him in his vice; clap him gently when you approach him, stroke his head and mane, talk to him, and as you talk, clap the seat of the saddle; keep yourself still all the while, put your foot only in the stirrup to encourage your horse, without doing any more, in order to make him familiar, and to lose all apprehension and fear when he is going to be mounted; by little, and by degrees, at last, he will let you mount him; you will immediately get down, and remount, and so successively for several times together, without attempting to do any thing else; but send him back to the stable. If it happens that when you are upon him, he runs from the place where you got upon him, bring him to it immediately, keep him there some time, coax him, and send him away. The first lessons ought to be well weighed, when you undertake to bring a young horse to obedience, and to reclaim him from liberty to the subjection of the bridle, saddle, and the weight of his rider; so restrained, it is not surprising if he should employ all his strength against you in his own defence.

The generality of colts are difficult to be turned and guided as you would have them go: we ought not, however, to be surprised at this their first disobedience. It must be imputed to the habit they acquire from their birth, of constantly following their dams; indulged in this liberty, and subjected all at once by
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the bit, it is but natural they should rebel. There is no way of eradicating these first impressions, but by gentleness and patience. A horseman who should make use of force and correction, and employ it all at once upon a young horse, would discourage and make him be vicious ever after. If, therefore, your horse refuses to go forward, you must lead another horse before him ; the person who rides the colt will try from time to time, and insensibly, to make the colt go abreast with him, and afterwards get before him. If being surpris'd at seeing the horse no longer, he stops, or runs back, the rider must endeavour to drive him forward either by his voice, or some kind of slight instrument, or he that rides the other horse may give him a stroke with the chambriere, in order to make him go forward ; if these methods should not succeed, he will go before him again with the other horse ; by degrees (for one lesson will not be sufficient) the colt will grow accustomed to it, and, at last, will go on of himself.

Most horses who start have some defect in their sight, which makes them fear to approach the object. The horseman, upon these occasions, instead of having recourse to punishment, which often serves only to alarm the horse, and extinguish his courage and vigour, should first endeavour to lead him gently towards the object that terrifies him, either by encouraging him with his voice, or by closing his legs upon him, to make him go up to the object that terrifies him.

him. If he will not go towards it, you may give him the spurs, but with discretion; and by coaxing and caresses, push him towards it insensibly. Severe correction will never cure him of this fearful temper, which is a fault inherent in his nature; nor of any imperfection in his sight, which is a disorder belonging to him; but the habit of view and smelling may, in time, remedy the defects of nature.

If, notwithstanding, you perceive that sloth and malice are added to these faults, you must use, as you find it necessary, both mildness and severe correction; and you will bestow them in proportion to the effect they produce. For the rest, be careful never to surprize and alarm a young horse which is shy, and apt to start; never terrify him with what he most fears; never beat him in order to make him come up to an object of which he is afraid; accustom him by degrees to it, and have patience; the fear of punishment does often times more harm, and is more dreaded by him than the very object which first alarmed him.

There are some horses who are struck with such terror at the sight of a stone, or wooden-bridge, at the sound and echo of the hollow part of it, that they will fling themselves headlong into the water, without the rider's being able to restrain him. They are to be cured of this apprehension, by covering the pavement of their stall with wooden planks, between two or three feet high. The horse standing constantly upon them, his feet will make the same noise as they do when he
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goes over a bridge; and he will, of course, grow familiar to the sound, and lose all apprehension of it.

To accustom them likewise to the noise of the water running under the bridge, lead him to a mill, fix two pillars directly over against the wheels, and tie your horse constantly for two hours together, several times in the day. Having done this, bring him back to the bridge, and let an old horse that is not afraid go before him upon the bridge, by degrees you will find him go over a bridge as readily and quietly as if he had never had the least apprehension.

For horses that are addicted to lie down in the water, you must provide yourself with two little leaden balls, and tie them to a piece of pack-thread, and, in the moment that he is lying down, you must drop these into his ears; and if he rises instantly, or forbears to lie down, draw them back; but this method is not less sure than that of breaking a flask filled with water upon his head, and letting the water run into his ears.

Fire, smoke, the smell of gun-powder, the noise of guns, or other arms, naturally surprize and frighten a horse. There are few that will come near fire, or pass by it without difficulty. There are many occasions, however, wherein it is necessary; it is therefore proper to accustom your horse to it. In the first place, begin with your horse by letting him see it, and for that purpose tie him between two pillars, and hold before him, at about thirty paces distant, a burning whisp of straw;

straw; this should be continued for some days together, repeating it several times each day. Let the person who holds the brand advance towards the horse step by step; and let him take care to advance, or stop, often, as he perceives the horse is moved, or less frightened, who, in a short time, will be emboldened, and no longer afraid of the fire. After this, get upon him, carry him slowly, and as it were insensibly, towards the brand, the person who holds it taking care not to stir; if your horse comes up to it without being frightened, let the man on foot walk on, and let the horse follow the fire. Would you bring your horse to go across a fire, lay upon the ground some straw about half burnt out, and he will pass over it.

With respect to the noise of arms and drums, let your horse hear them before you give him his oats; do this regularly every day, for some time, and he will be so used to them as not to mind them.

A horse is said to be *entier*, in its natural sense whole, entire; and, in the figurative meaning, obstinate, stubborn, opinionated, to that hand to which he refuses to turn. A hurt in his foot, leg, or shoulder, may often be the cause of his refusing to turn to that side where he feels any pain. A hurt in his reins, or haunches, a curb or spaving, which, by hindering him to bend, and rest upon his hocks, may make him guilty of this disobedience. Art can do little towards curing these evils; consequently, a horse so affected will never dress well, because he never can be made supple

and ready ; besides, every horse is naturally inclined to go to one hand more than the other, and then he will go to that hand on which he finds himself the weakest, because *with the strongest he can turn more easily*.

They may likewise refuse to turn from some defect in their fight, natural or accidental. I have tried a method to remedy this vice, which has answered very well. I have put a lunette upon the ailing eye, and as his fault was owing to his eye, the horse began by degrees to go to that hand to which before he had refused to turn ; after this, I made two little holes in the lunette ; I enlarged them afterwards, and the eye of the horse being thus insensibly accustomed to receive the light, and he to turn to that hand, he no longer refused ; and I exercised him in this manner from time to time, in order to confirm him in his obedience. I have said that there is no horse who is not by nature inclined to go better to one hand than the other ; their inclination more generally carries them to the left than to the right. Some people impute this preference to the manner in which the foal lies in its dam's belly, and pretend that even then it is entirely bent and turned to the left ; others insist that horses lie down generally upon their right-side, and from thence contract a habit to turn their heads and necks to the left. But not to regard these groundless notions, it is easier and more natural to believe that this habit is owing entirely to use, and the manner in which they are treated by those who first have had the care of them. The
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halter, the bridle, the faddle, and the girths, are all put on, and tied on the left-side; when they are rubbed or curried, the man stands on their left side; the same when they are fed; and when they are led out, the man holds them in his right-hand, consequently their head is pulled to the left; here are a chain of reasons sufficient to induce us to believe, that if they are readier to turn to one hand than the other, it is owing to a habit and custom which we ourselves have given them.

We seldom meet with horses that are readier to turn to the right-hand than the left; and when it so happens, it often times denotes an ill temper; it demands much time and pains to cure them of this fault.

Note. It is not proper to use severe correction to make a horse obey who refuses to turn to one hand; if he is cold and dull, he will lose all his vigour and courage; if he is of an angry temper, hot, and brisk, you would make him desperate and mad; work him then upon the principles of art, and pursue the method you think most likely to reform his ill habits, and reduce him to obedience. If he obstinately refuses to turn to one hand, begin the next lesson by letting him go to his favourite hand a turn or two; finish him on the same hand, and by degrees you will gain him; whereas, were you to do otherwise, you might make him be ever after rebellious. A horse that strenuously resists his rider, if he has vigour and courage after he is reduced and conquered, will, nevertheless, succeed in what you want of

him, provided he is under the direction of an able and knowing person, who understands the aids of the hands and legs, and their mutual harmony and correspondence. Such a horse is even preferable to one who never rebels, because, in this last, nature may be deficient, if I may so express myself, with respect to his want of strength and resolution.

In order to teach your horse to turn to both hands, you must separate your reins, as I have already mentioned; don't confine him too much, support him moderately, so that you may easily draw his head to one side or the other, as you would have him go, and to give him the greater liberty to turn.

If he refuses to obey, examine him; if he is by nature impatient, hot, and vicious, by no means beat him, provided he will go forward; because being held in hand, and kept back a little, is punishment enough; if he stops, and tries to resist, by running back, drive him forward with the chambriere.

The resistance of a horse whose mouth is faulty, discovers itself more in going forward than backward, and in forcing the hand. A horse of this sort ought never to be beat, he ought to be kept back, as I have just now said; you must endeavour to give him a good and just apuy, and put him upon his haunches, in order to cure him of the trick of leaning upon his bit, and forcing the hand. If your horse is heavy, never press or put him together, till you have lightened his fore-part, and put him upon his haunches, for fear of

throwing him so much upon his shoulders, that it may be very difficult afterwards to raise him. Take particular care to lighten every horse that is heavy before, and has malice in his temper at the same time; for if you were to press him, he would resist you through vice; in which case, by his want of strength on one hand, and being heavy and unweildy on the other, you would be exposed to evident danger.

A *restive* horse is one that refuses to go forward, who standing still in the same place, defends himself and resists his rider in several different manners; it is much to be feared that one should lose all temper with such a horse, since it requires a great deal of patience to cure so capital a fault, and which perhaps, by habit and time, is so rooted in him as to be almost natural to him. Treat a horse of this sort, who has been too much constrained and tyrannized over, with the same lenity that you would show to a young colt. The spurs are as improper to be used to one as the other; make use of your switch, in order to drive him forward, as you will alarm him less, for the spurs surprize a horse, abate his courage, and are more likely to make him restive, than oblige him to go forward, if he refuses to do so.

There is likewise another method to punish a restive horse, it is to make him go backward the moment he begins to resist: these corrections often succeed; but the general rule is to push and carry your horse forward, whenever he refuses to advance, and continues in the same place, and defends himself either by turning
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or flinging his croupe on one side or the other; and, for this purpose, nothing is so efficacious as to push him forward vigorously.

The most dangerous of all defences a horse can make, is to rise directly upon his hinder legs, and stand almost quite strait, because he runs a risque of falling backward, and in that case the rider would be in danger of his life. People have endeavoured to correct this vice by a method of punishment, which might prove dangerous unless given in time, and with the greatest exactness.

Whenever the horse rises strait up, throw your body forward, and give him all the bridle; the weight of your body upon his fore-parts will oblige him to come down; in the minute that his fore-feet are coming to the ground, give him both the spurs firm, and as quick at you can. These aids and corrections, however, must be given with the greatest caution and exactness; for were you to give him the spurs when he is in the air, he would fall over, whereas if you watch the time so as not to spur him, but when he is coming down, and his fore-feet near the ground, it is then impossible he should fall backward, for then his balance is destroyed, and he is upon all his legs again, and cannot rise without first touching the ground, and taking his spring from thence: if, therefore, you give him the spurs before he is in a situation to rise again, you will punish him, and drive him forward at the same time.

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This defence is still more dangerous in horses who are of a fiery temper, and weak in their haunches at the same time. These are continually apt to rise; and whatever precautions the rider may take, he is in continual danger of their coming over: the way to correct them is this; tie your horse between the pillars very short, put on a good cavesson of cord, and don't suffer him to be mounted. Prick him upon the buttock with a spur, or sharp piece of iron, in order to make him strike out behind; encourage him when he kicks, and continue to make him kick, encouraging him from time to time, when he obeys; do this for a quarter of an hour every day. When you perceive that he begins to kick the moment after you so prick him, without waiting till he feels it, get upon him, hold your reins long, prick him, and let a man stand by and prick him at the same time; encourage him when he kicks, and continue to prick him, to make him do it, till he will kick readily only at the offer you make of pricking him: he ought to be brought to this point in five or six days. After this, take him out of the pillars, mount him, and trot him in the longe, and make him kick by pricking him behind: after that, let him walk two or three steps, then make him kick again, and so work him by degrees. Put him to the gallop, and if he offers to rise, prick him behind, and make him kick; nothing excels this method, to break a horse of this terrible and dangerous vice.

Those horses who are subject to kick, either when they go forward, or stand still, must be kept much together, or held in closely, to make them go backward, and you will cure them of this vice.

To resume our subject, all horses are, by nature, rather awkward than nervous and strong; fearful than bold; hot and fretful than mischievous or ill tempered. Whenever they grow desperate, and absolutely ungovernable, it is often more to avoid the extreme pain which they feel, or expect to feel, from too great a constraint, than merely to resist the horseman. Arm yourself then with great patience; keep such horses as are of a fiery and fretful disposition rather in awe than in absolute subjection; they are naturally fearful and apt to be alarmed; and violent correction and force would dishearten and make them quite desperate. Such as are of a hot and impetuous temper, are generally timid and malicious; endeavour, therefore, to prevent the disorders they would commit, for lenity and good usage would never reduce them to obedience; and severity would make them lifeless and jaded. In fine, let your lessons be short, easy, and often repeated, to horses of a cold and heavy disposition, because they have no memory, and want both resolution and strength. In a word, never depart from this great maxim; always to observe a just medium between too indulgent a lenity and extreme severity: work your horse according to his strength and capacity; give your lessons in proportion

tion to his memory, and dispense your punishments and rewards suitably to his courage and disposition.

C H A P IV.

Of the Trot.

WHEN a horse trots, his legs are in this position, two in the air, and two upon the ground, at the same time crosswise ; that is to say, the near-foot before, and the *off*-foot behind, are off the ground, and the other two upon it, and so alternately of the other two. This action of his legs is the same as when he walks, except that in the trot his motions are more quick. All writers, both ancient and modern, have constantly asserted the trot to be the foundation of every lesson you can teach a horse: there are none, likewise, who have not thought proper to give general rules upon this subject; but none have been exact enough to descend into a detail of particular rules, and to distinguish such cases as are different, and admit of exceptions, though such often are found from the different make and tempers of horses, as they happen to be more or less suited to what they are destined; so that by following their general maxims, many horses have been spoiled, and made heavy and awkward, instead of becoming supple and active; and as much mischief has been occa-

sioned by adopting their principles, although just, as if they had been suggested by ignorance itself.

Three qualities are essentially necessary to make the trot useful. It ought to be *extended*, *supple*, and *even*, or *equal*. These three qualities are related to, and mutually depend upon each other; in effect, you cannot pass to the supple trot, without having first worked upon the extended trot; and you can never arrive at the even and equal trot without having practised the supple.

I mean by the extended, that trot in which the horse trots out without retaining himself, being quite strait, and going directly forwards: this, consequently, is the kind of trot with which you must begin; for before any thing else ought to be meditated, the horse should be taught to embrace and cover his ground readily, and without fear.

The trot, however, may be extended without being supple; for the horse may go directly forward, and yet not have that ease and suppleness of limb which distinguishes and characterises the *supple*. I define the *supple* trot to be that in which the horse, at every motion that he makes, bends and plays all his joints; that is to say, those of his shoulders, his *knees*, and feet, which no colts, or raw horses, can execute who have not had their limbs suppled by exercise, and who always trot with a surprising stiffness and awkwardness, without the least spring or play in their joints. The *even* or *equal* trot is that wherein the horse makes all his limbs and joints move so equally and exactly, that his

his legs never cover more ground one than the other, nor at one time more than another. To do this, the horse must of necessity unite and collect all his strength, and, if I may be allowed the expression, distribute it equally through all his joints.

To go from the *extended* trot to the *supple*, you must gently, and by degrees, hold in your horse; and when by exercise he has attained sufficient ease and suppleness to manage his limbs readily, you must insensibly hold him in still more and more, and by degrees you will lead him to the *equal* trot.

The trot is the first exercise to which a horse is put; this is a necessary lesson, but if given unskilfully, it loses its end, and even does harm.

Horses of a hot and fretful temper have generally too great a disposition to the *extended* trot; never abandon these horses to their will, hold them in, pacify them, moderate their motions by retaining them judiciously, their limbs will grow supple, and they will acquire, at the same time, that union and equality which is so essentially necessary.

If you have a horse that is heavy, consider if this heaviness, or stiffness of his shoulders or legs, is owing to a want of strength, or of suppleness; whether it proceeds from his having been exercised unskilfully too much, or too little. If he is heavy, because the motions of his legs and shoulders are naturally cold and sluggish, though, at the same time, his limbs are good, and his strength is only confined and shut up, if I

may so say, a moderate, but continual, exercise of the trot will open and supple his joints, and render the action of his shoulders and legs more free and bold; hold him in the hand and support him in his trot, but take care to do it so as not to check or slacken his pace; aid him, and drive him forward, while you support him; remember, at the same time, that if he is loaded with a great head, the continuation of the trot will make his appuy hard and dull, because he will by this means abandon himself still more, and weigh upon the hand.

All horses that are inclined to be *ramingue* should be kept to the *extended* trot. Every horse who has a tendency to be *ramingue*, is naturally disposed to unite himself, and collect all his strength; your only way with such horses, is to force them forward; in the instant that he obeys and goes freely on; retain him a little, yield your hand immediately after, and you will find soon that the horse, of himself, will bend his joints, and go united and equally.

A horse of a sluggish and cold disposition, which has, nevertheless, strength and bottom, should likewise be put to the *extended* trot. As he grows animated, and begins to go free, keep him together, by little and little, in order to lead him insensibly to the *supple* trot; but if, while you keep him together, you perceive that he slackens his action, and retains himself, give him the aids briskly, and push him forward, keeping him, nevertheless, gently in hand;

hand ; by this means he will be taught to trot freely, and *equally* at the same time.

If a horse of a cold and sluggish temper is weak in his legs and reins, you must manage him cautiously in working him in the trot, otherwise you will enervate and spoil him. Besides, in order to make the most of a horse who is not strong, endeavour to give him wind, by working him slowly, and at intervals, and by encreasing the vigour of his exercise by degrees ; for you must remember that you ought always to dismiss your horse before he is spent, and overcome with fatigue ; never push your lessons too far, in hopes of suppling your horse's limbs by the trot ; instead of this, you will falsify and harden his appuy, which is a case that happens but too frequently.

Farther, it is of importance to remark, that you ought at no time, neither in the *extended, supple, or equal* trot, to confine your horse in the hand, in expectation of raising him, and fixing his head in a proper place. If his appuy be full in the hand, and the action of his trot should be checked and restrained by the power of the bridle, his bars would very soon grow callous, and his mouth be hardened and dead ; if, on the contrary, he has a fine and sensible mouth, this very restraint would offend and make him uneasy ; you must endeavour then, as has already been said, to give him, by degrees, and insensibly, the true and just appuy, to place his head, and form his mouth by stops and half-stops ; by sometimes moderating and restraining him with a

gentle and light hand, and yielding it to him immediately again, and by sometimes letting him trot without feeling the bridle at all.

There is a difference between horses who are *heavy* in the *hand*, and such as endeavour *to force it*. The first sort lean and throw all their weight upon the hand, either as they happen to be weak, or too heavy and clumsy in their fore-parts, or from having their mouths too fleshy and gross, and consequently dull and insensible. The second pull against the hand, because their bars are hard, lean, and generally round: the first may be brought to go equal, and upon their haunches, by means of the trot and slow gallop; and the other may be made light and active by art, and by settling them well in their trot, which will also give them strength and vigour. Horses of the first sort are generally sluggish; the other kind are, for the most part, impatient and disobedient, and, upon that very account, more dangerous and incorrigible.

The only proof, or rather the most certain sign, of your horse's trotting well, is, that when he is in his trot, and you begin to press him a little, he offers to gallop.

After having trotted your horse sufficiently upon a straight line, or directly forwards, work him upon circles; but before you put him to this, walk him gently round the circle, that he may apprehend and know the ground he is to go over. This being done, work him in the trot. A horse that is loaded before, and heavily made, will find more pains and difficulty in uniting his strength, in
order

order to be able to turn, than in going strait forward. The action of turning tries the strength of his reins, and employs his memory and attention; therefore let one part of your lessons be to trot them strait forward; finish them in the same manner, observing that the intervals between the stops (which you should make very often) be long, or short, as you judge necessary: I say, you should make frequent stops, for they often serve as a correction to horses that abandon themselves, force the hand, or bear too much upon it in their trot.

There are some horses who are supple in their shoulders, but which nevertheless abandon themselves; this fault is occasioned by the rider's having often held his bridle-hand too tight and strait in working them upon large circles: to remedy this, trot them upon one line or tread, and very large; stop them often, keeping back your body and outward leg, in order to make them bend and play their haunches.

The principal effects then of the trot are to make a horse light and active, and to give him a just appuy. In reality, in this action, he is always supported on one side by one of his fore-legs, and on the other by one of his hind-legs: now the fore and hind parts being equally supported crosswise, the rider cannot fail of suppling and loosening his limbs, and fixing his head; but if the trot disposes and prepares the spirits and motions of a finewy and active horse, for the justest lessons, if it calls out and unfolds the powers and strength of the animal, which before were buried and shut up, if I may use the expression,

expression, in the stiffness of his joints and limbs ; if this first exercise to which you put your horse is the foundation of all the different airs and maneges, it ought to be given in proportion to the strength and vigour of the horse.

To judge of this, you must go farther than mere outward appearances. A horse may be but weak in the reins, and yet execute any air, and accompany it with vigour, as long as his strength is united and entire ; but if he becomes disunited, by having been worked beyond his ability in the trot, he will then *falter* in his air, and perform it without vigour or grace.

There are also some horses which are very strong in the loins, but who are weak in their limbs ; these are apt to retain themselves, they *bend and sink* in their trot, and go as if they were afraid of hurting their shoulders, their legs, or feet. This irresolution proceeds only from a natural sense they have of their weakness. This kind of horses should not be too much exercised in the trot, nor have sharp correction ; their shoulders, legs, or hocks, would be weakened and injured ; so that learning in a little time to hang back, and abandon themselves on the appuy, they would never be able to furnish any air with vigour and justness.

Let every lesson then be well weighed : the only method by which success can be insured, is the discretion you shall use in giving them in proportion to the strength of the horse, and from your sagacity in deciding upon what air or manege is most proper for him,

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to which you must be directed, by observing which seems most suited to his inclination and capacity.

I finish this chapter by describing the manner of trotting a colt who has never been backed. Put a plain snaffle in his mouth; fit a caveson to his nose, to the ring of which you will tie a longe of a reasonable length. Let a groom hold this longe, who, having got at some distance from the colt, must stand still in the middle of the circle which the horse will make. Let another follow him with a long whip, or chambriere, in his hand. The colt being alarmed, will be forced to go forward, and to turn within the length of the cord. The groom must hold it tight in his hand; by this means he will draw *in*, or towards the center, the head of the colt, and his croupe will of consequence be without the circle.

In working a young horse after this manner, do not press or hurry him. Let him walk first, afterwards put him to the trot. If you neglect this method, his legs will be embarrassed; he will lean on one side, and be more upon one haunch than the other; the inner fore-foot will strike against the outer one, and the pain which this will occasion will drive him to seek some means of defence, and make him disobedient. If he refuses to trot, the person who holds the chambriere will animate him, by hitting him, or striking the ground with it. If he offers to gallop instead of trotting, the groom must shake or jirk the cord that is tied to the caveson, and he will fall into his trot.

In this lesson, one may decide more readily upon the nature, the strength, the inclination, and carriage of the horse, than one can of a horse that has already been rode, as it is more easy to consider and examine all his motions; whereas, when he is under his rider, being naturally inclined to resist at first, to free himself from restraint, and to employ all his strength and cunning to defend himself against his rider, it is morally impossible to form a true judgment of his disposition and capacity.

C H A P. V.

Of the Stop.

THE most certain method to unite and assemble together the strength of a horse, in order to give him a good mouth, to fix and place his head as well as to regulate his shoulders, to make him light in the hand, and capable of performing all sort of airs, depends entirely upon the perfection and exactness of the *Stop*.

In order to form or mark the stop justly, you must quicken him a little, and in the instant that he begins to go faster than the usual cadence, or time of his pace, approach the calfs of your legs, immediately afterwards fling back your shoulders, always holding your bridle
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more and more tight, till the stop is made, aiding the horse with the calfs of your legs, in order to make him bend and play his haunches.

By varying the times of making your stops, and the places where you make them, you will teach your horse to obey exactly the hand and heel, which is the end that every one should propose to attain, in every kind of exercise of the manege: with a raw and young horse, make but very few stops, and when you make them, do it by degrees, very gently, and not all at once; because nothing so much strains and weakens the hocks of a stiff and awkward horse, as a sudden and rude stop.

It is agreed by every body, that nothing so much shews the vigour and obedience of a horse, as his making a beautiful and firm stop at the end of a swift and violent career. There are, however, many horses that have a good deal of vigour and agility, who cannot stop without feeling pain, while there are others who are not so strong and active who stop very easily; the reason of this is plain. In the first place, the facility of stopping depends upon the natural aptness and consent of the horse: in the next place, his make and the proportions which the different parts of his body have to each other, must be considered; therefore, we must measure the merit of a stop, by the strength and temper of the horse, by the steadiness of his head and neck, and the condition of his mouth and haunches.

It will be in vain to look for the justness and perfection of the stop in a horse that is any ways defective; the bars being too delicate, or too hard, a thick tongue, the channel of his mouth narrow, the thropple confined, neck short, fore-hand heavy, or too low, reins weak, or too stiff, too much heat, or too much phlegm in his temper, or sluggishness; here are a number of faults not easy to be corrected.

A horse, though he is strong in his shoulders, in his legs, and reins; yet, if he is low before, will have much difficulty to collect himself upon his haunches so as to make a good stop; on the contrary, if his shoulders and neck are high and raised, he will have the greater part of the qualities requisite to it.

A horse who is long in the back generally stops very awkwardly, and without keeping his head steady. A horse that is short and trussed, with a thick neck, generally stops upon his shoulders. The first finds too much difficulty to collect his strength so suddenly, in order to put himself upon his haunches; and the other is not able to call it out and distribute it with vigour through all his limbs. In effect, when a horse gallops, the strength of his reins, of his haunches, and hocks, is all employed in pushing the whole machine forwards; and that of his shoulders and fore-legs to support the action: now the force of his hinder-parts being thus violently agitated, and approaching too near that which lies in the fore-parts, a short bodied horse cannot find all at once that counterpoise,
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that just equilibrio which characterises a beautiful stop.

A horse which cannot stop readily, misemploys very often his strength in running ; examine him, and you will find that he abandons himself entirely upon his shoulders. Consider, likewise, the proportions of his neck, and his thropple, the condition of his feet, the make of his reins and hocks ; in short, apply yourself to the discovery of his temper, character, and humour.

That horse whose neck is *hollow*, or *ewe-necked*, instead of balancing himself upon his haunches, will arm himself against his chest, and will thereby make his stop harsh and disagreeable : weak feet, hocks that give him pain, will make him hate the stop ; he will either endeavour to avoid it, or he will make it with fear ; so that he will be totally abandoned upon the appuy. If he carries his nose high, and is hollow backed at the same time, it will be impossible for him to unite, and put himself together, so as to be ready, and to *present* his front, if I may be allowed the word, to the stop ; because the strength of the nape of the neck depends upon the chine, and his powers being thus disunited and broken, he will make his stop upon his shoulders.

There is another sort of horses who, in hopes of avoiding the constraint of stopping upon their haunches, plant themselves upon their two hind-legs ; yield the hand to them in the instant, and press them forward,
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you will insensibly correct them of this defence, which happens only in cases where you stop them upon declining, or uneven ground.

There are many people who, imagining they can unite their horses by the means of making a great number of precipitate stops, take little heed whether the creature which they undertake is too weak, or has strength sufficient for his task. The horse who, though strong, has suffered in his chine in making his first stop, will meditate a defence in his second or third. This will be to prevent the rider in his design; and being alarmed at the slightest motion of the hand, he will stop all at once, leaning with all his force upon his shoulders, and lifting up his croupe, which is a capital fault, and not easy to be remedied.

Thus it may happen that an horse may make his stops very defectively, either from some natural or accidental fault in different parts of his body, or it may be owing to the unskilfulness and ignorance of the rider, or the effect of faults and bad lessons altogether. Principles that are true and just will assist and reform nature; but a bad school gives birth to vices and defences that are often not to be conquered. It behoves us then to follow with exactness those lessons which are capable of bringing an horse to form a perfect stop; that is to say, to such a point as to be able to make his stop short, firm, and in one time, and in which he collects and throws his strength equally upon his haunches and hocks, widening and *anchoring*, if I may so say, his two

hind-feet exactly even on the ground; in such a manner, that one does not stand before the other, but both be in a line.

It would be a proof of great ignorance, to undertake to reduce a horse to the justness of the stop, before he had been worked and pushed out in the trot and gallop to both hands, or before he was so ready as to never refuse to launch out immediately upon a full gallop; for if he should happen to be refractive, should disobey the spurs, or refuse to turn to either hand, the means that must be then used to fix his head, would contribute towards confirming him in one or other of these vices.

If your horse has not readily obeyed in making his stop, make him go backwards; it is a proper punishment for the fault. If in stopping he tosses up his nose, or forces the hand; in this case, keep your bridle-hand low and firm, and your reins quite equal; give him no liberty, press upon his neck with your right-hand, till he has brought down his nose, and then immediately give him all his bridle; this is the surest method to bring him into the hand.

To compel a horse to stop upon his haunches, nothing is so efficacious as a little sloping ground; it is of service to exercise such horses as are naturally too loose in their paces, who are heavy, and apt to abandon themselves upon the hand; by this means they will become light before. You must, nevertheless, examine, if his feet, his reins, his shoulders, and legs,
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are sufficiently able to bear it; for, otherwise, your horse would soon be spoiled. The whole, therefore, depends, in this case, as in all others, upon the sagacity and experience of the horseman.

When a horseman puts his horse to the stop in such a place as I have mentioned, he should put the stress of his aids rather in his thighs and knees, than in the stirrups. One of the most trying lessons to which an horse can be put, is to stop him, and make him go backward up hill; therefore, upon these occasions, you must ease the fore-parts of the horse as much as you can, and throw your whole weight upon the hinder. We have already said, that there are some horses which, from weakness in their make, can never be brought to form a just and beautiful stop. There are others, likewise, who are apt to stop too suddenly and short upon their shoulders, though otherwise naturally too much raised before, and too light. These employ all their powers, in order to stop all at once, in hopes either of putting an end to the pain they feel from the rudeness of the stop, or else, perhaps, that some defect of sight makes them apprehend they are near something that they fear; for almost all horses blind of one eye only, or of both, stop with the greatest readiness. Take care never to make these sort of horses go backward; on the contrary, stop them slowly, and by degrees, in order to embolden them, remembering never to force, or keep them in too great a degree of subjection.

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I have thus shewn that a stop that is made with ease, steadiness, and according to the rules, will contribute a great deal towards putting a horse upon his haunches, and towards his acquiring that firm, equal, and light appuy which we always desire to gain; because a just stop makes a horse bend and sink his hinder-parts. I have made it, likewise, appear that a sudden and ill-executed stop raises the fore-parts too much; stiffens the hocks, and rather takes a horse off his haunches than sets him upon them. Let us now proceed to the lesson of teaching a horse to go backwards.

C H A P. VI.

Of teaching a Horse to go backwards.

THE action of a horse when he goes backward is, to have always one of his hinder-legs under his belly, to push his croupe backward, to bend his haunches, and to rest and balance himself one time on one leg, and then on the other. This lesson is very efficacious to lighten a horse, to settle him in the hand, to make him ready to advance and go forward; and to prepare him to put himself together, and sit down upon his haunches.

It should not, however, be practised till the horse has been well laid out and worked in the trot, and his limbs are become supple; because, till he is arrived

at this point, you should not begin to unite or put him *together*; care must be taken that this action of going backward be just; and that in performing it the horse keep his head steady, fixed, and in a right place, that his body be trussed or gathered up as it were under him, that his feet be even, that he be not upon his shoulders, but, on the contrary, on his haunches; for, if he should be false as to any of these particulars, this lesson, very far from putting him together, would have the contrary effect, and disunite him.

In order that a horse may be able to execute what is required of him, he must first comprehend what it is that is asked of him; and for this purpose the horseman should make his lessons short, and demand but little at a time; begin then to make him go backward, when he is arrived far enough to understand what you expect him to do; but, at first, be contented with a little, as it is sufficient if he understand what you want.

There are horses who can go backward not only with great ease, but do it even with the exactness of horses that are perfectly drest. If you examine these horses, you will find that all the parts of their body are exactly proportioned, they have strength, and nature herself has taught them to unite themselves; but there are others who cannot go backward without great difficulty; these are weak in the back, or otherwise imperfect in their make; do not demand too much

of these, work them with caution, for rigour, with such horses, is never successful.

There is another sort of horses who never can be reconciled to subjection. Whenever you try to make them go backward, they fix their fore-feet fast upon the ground, and arm themselves; in this case, you must endeavour to win them as it were insensibly, and by degrees. For this purpose, raise your hand a little, remove it from your body at the same time; shake your reins, and you will find that by degrees you will accustom your horse to obey; but remember, at the same time, that you would have a less share of reason than the animal you undertake to dress, were you to expect to reduce him to obedience all at once: your horse answering to the reins which you shake, will move perhaps only one of his fore-feet, leaving the other advanced; this posture, without doubt, is defective, because he is disunited; but as perfection cannot be gained at once, patience and gentle usage are the only certain methods of bringing your horse to perform what you want. There are others who, when they go backward, do it with fury and impatience. These you should correct briskly, and support lightly, with your legs, while they go backward. There is another sort, who work their lower jaw about as if they wanted to catch hold of the bit, who beat upon the hand, and endeavour to force it; to such horses you must keep your hand extremely low, and your reins exactly even; distribute equally the power of each,

by rounding your wrist, and keeping your nails exactly opposite your body.

After having made your horse go backwards, let him advance two or three steps, if he obeys the hand readily. This will take off any dislike or fear he may entertain from the constraint of going backward; if he forces the hand in going backward, these three steps forward will contribute to bring him into it again; and, lastly, they prevent any vice that this lesson might otherwise produce. After having advanced three steps, let him stop, and turn him; you will by this means support him, and take him off from any ill designs which the treatment you are obliged to observe towards him, in order to make him stop and go backward with precision and order, might otherwise give rise to. After having turned him, make him go backward; you will prevent his having too great a desire of going too soon from the place where he stopped, as well as from that to which he turned.

The moment the stop is made, give him his bridle: by stopping you have augmented the degree of appuy in the horse's mouth; were you, therefore, not to slack your hand, you must encrease it still more, in order to make him go backward, and from hence a hard hand and bad mouth.

This reasoning is plain, and this principle is true; notwithstanding which, there are few horsemen who attend to it, either because they never think and reflect, or else that the force of bad habits overcomes them.

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This lesson, if well weighed, and given properly, is a necessary and certain method of teaching horses to make a good stop, of rendering them light and obedient when they pull, or are beyond the degree of being what is called *full in the hand*. — But if given improperly, or if too often repeated, it then grows to be an habit, and an habit is not correction: never practise it long with horses who are hot, and who have hard mouths; their impatience and heat, joined to habit and custom, would prevent them from knowing the cause, and feeling the effects. It is the same with those who have short fore-hands; for as they are generally thick-shouldered and heavy, the difficulties they feel to collect themselves upon their haunches, naturally disposes them to press the branches of the bit against their chest; by which means this lesson becomes quite ineffectual.

C H A P. VII.

Of the uniting or putting a Horse together.

THE end which the horseman proposes to attain by his art, is to give to the horses which he undertakes the *Union*, without which no horse can be said to be perfectly drest. Every one allows that the whole of the art depends upon this; yet few people reason, or act, from principles and theory, but trust entirely to practice; it follows from hence, that they must work
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upon foundations false and uncertain ; and so thick is the darkness in which they wander, that it is difficult to find any one who is able to define this term of uniting or putting a horse together, which is yet so constantly repeated in the mouth of every body. I will undertake, however, to give a clear and distinct idea of it ; and for that purpose shall treat it with order and method.

The *uniting* then, or *putting together*, is the action by which an horse draws together and assembles the parts of his body, and his strength, in distributing it equally upon his four legs, and in reuniting or drawing them together, as we do ourselves when we are going to jump, or perform any other action which demands strength and agility. This posture alone is sufficient to settle and place the head of the animal, to lighten and render his shoulders and legs active, which, from the structure of his body, support and govern the greater part of his weight ; being then, by these means, made steady, and his head well-placed, you will perceive in every motion that he makes a surprising correspondence of the parts with the whole. I say, that from the natural structure of a horse's body, his legs, and shoulders, support the greatest part of his weight ; in reality, his croupe, or haunches, carry nothing, if I may so say, but his tail, while his fore-legs, being perpendicular, are loaded with the head, neck, and shoulders ; so that let the animal be never so well made, never so well proportioned, his fore-part, either when he is in motion, or
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in a state of rest, is always employed, and consequently in want of the assistance of art to ease it; and in this consists the union of *putting together*, which, by putting the horse upon his haunches, counterbalances and relieves his fore-part.

The *Union* not only helps and relieves the part of the horse that is the weakest, but it is so necessary to every horse, that no horse that is disunited can go freely; he can neither leap nor gallop with agility and lightness, nor run without being in manifest danger of falling, and pitching himself headlong; because his motions have no harmony, no agreement one with another. It is allowed, that nature has given to every horse a certain equilibrium, by which he supports and regulates himself in all his motions: we know that his body is supported by his four legs, and that his four legs have a motion which is necessarily followed by his body; but yet this natural equilibrium is not sufficient. All men can walk: they are supported on two legs; notwithstanding this, we make a great difference between that person to whom proper exercises have taught the free use of their limbs, and those whose carriage is unimproved by art, and consequently heavy and awkward. It is just the same with respect to an horse; we must have recourse to art to unfold the natural powers that are shut up in him, if we mean to make a proper use of those limbs which nature has given him; the use of which can be discovered, and
made

made familiar to him, no other way than by working him upon true and just principles.

The *Trot* is very efficacious to bring a horse to this union so important, and so necessary. I speak of the trot in which he is supported and kept together, and yet suppled at the same time ; this compels the horse to put himself together: in effect, this trot in which an horse is well supported, partakes of a quick and violent motion; it forces a horse to collect and unite his strength; because it is impossible that a horse that is kept together should at the same time abandon and fling himself forward. I explain myself thus: In order to support your horse in his trot, the horseman should hold his hand near his body, keeping his horse together a little, and having his legs near his sides. The effect of the hand is to confine and raise the fore-parts of the horse; the effect of the legs is to push and drive forward the hinder-parts: now if the fore-parts are kept back or confined, and the hinder-parts are driven forward, the horse, in a quick motion, such as the trot, must of necessity sit down upon his haunches, and unite and put himself together. For the same reason, the making your horse to *launch* out *vigorously* in his trot, and quickening his *cadence* from time to time, putting him to make *Pesades*, stopping him, and making him go backward, will all contribute towards his acquiring the union. I would define his going off readily, or all at once, not to be that violent and precipitate

manner of running, but only when the horse is a little animated, and goes somewhat faster than the ordinary time of his pace. If your horse trots, press him a little; in the instant that he redoubles and quickens his action, moderate and shorten, if I may so say, the hurry of his pace; the more then that he presses to go forward, the more will his being checked and confined tend to unite his limbs, and the union will owe its birth to opposite causes; that is to say, on one hand, to the ardour of the horse who presses to go forward, and to the diligence and attention of the horseman on the other, who, by holding him in, slackens the pace, and raises the force-parts of the creature, and at the same time distributes his strength equally to all his limbs. The action of a horse, when going backward, is directly opposite to his abandoning himself upon his shoulders; by this you compel him to put himself upon his haunches: this lesson is by so much therefore the more effectual, as that the cause of a horse's being dis-united is often owing to the pain he feels in bending his haunches.

The *pesades* have not less effect, especially upon horses that are clumsy and heavy shouldered; because they teach them to use them and to raise them up; and when they raise them up, it follows of necessity, that all their weight must be thrown upon their haunches. A light and gentle hand then, and the aids of the legs judiciously managed, are capable to give a horse the union; but it is not so clear at what time we ought to

begin to put a horse upon his haunches. It is not necessary, before we do this, that the horse should have his shoulders entirely suppled: it is evident, that a horse can never support himself upon his haunches, unless his fore-part be lightened; let us see then by what means we may hope to acquire this suppleness, the only source of light and free action.

Nothing can supple more the shoulder than the working a horse upon large circles: walk him first round the circle, in order to make him know his ground; afterwards, try to draw his head *in*, or towards the center, by means of your inner-rein, and inner-leg. For instance, I work my horse upon a circle, and I go to the right. I draw his head to the right, by pulling the right-rein: I bring *in* his outward shoulder by the means of the left-rein; and I support him at the same time with my inner leg. Thus the horse has, if I may so say, his head in the center, although the croupe is at liberty. The right-leg crosses over the left-leg; and the right-shoulder is suppled while the left-leg supports the whole weight of the horse in the action. In working him to the left hand, and following the same method, the left-shoulder supples, and the right is pressed and confined.

This lesson, which tends not only to supple the shoulders, but likewise to give an appuy, being well comprehended by the horse, I lead him along the side of the wall. Having placed his head, I make use of the inner rein, which draws in his head; and I bring in his
outward

outward shoulder by means of the other rein. In this posture I support him with my inner leg, and he goes along the wall; his croupe being *out*, and at liberty, and his inner leg passing over and crossing his outward leg at every step he makes. By this I supple his neck, I supple his shoulders, I work his haunches, and I teach the horse to know the heels. I say that the haunches are worked, though his croupe is at liberty; because it is from the fore-parts only that a horse can be upon his haunches.

In effect, after having placed his head, draw it *in*, and you will lengthen his croupe; if you raise him higher before than behind, his legs come under his belly, and consequently he bends his haunches. It is the same as when he comes down hill, his croupe being higher than his fore-parts, is pushed under him, and the horse is upon his haunches; since it is evident that the hinder support all the fore-parts; therefore, in going along the side of the wall, by the means of the inner-rein, I *put together* and *unite* my horse.

Behold then, in short, the most certain method of enabling yourself to give to a horse this *Union*, this freedom and ease, by which learning how to balance his weight equally, and with art, and distributing his strength with exactness to all his limbs, he becomes able to undertake and execute, with justness and grace, whatever the horseman demands of him, conformable to his strength and disposition.

C H A P. VIII.

Of the Pillars.

IT is the same with respect to the pillars, as with all other lessons which you must teach a horse, in order to make him perfect in his air. Excellent in itself, it becomes pernicious and destructive under the direction of the ignorant, and is not only capable to dishearten any horse, but to strain him, and to spoil and ruin him entirely.

The pillar partly owes its origin to the famous Pignatelli ; Messrs. De la Broue and Pluvinel, who were his scholars, brought it first into France : the first indeed made little use of it, and seemed to be very well apprized of its inconveniences and dangers. As for the other, one may say, that he knew not a better or shorter method of dressing and adjusting a horse. In effect, according to his notions, working a horse round a single pillar could never fail of setting him upon his haunches, making him advance, suppling and teaching him to turn roundly and exactly : and by the putting him between two pillars, provided he had vigour, he was taught to obey the heels readily, to unite-himself, and acquire, in a shorter time, a good appuy in making curvets.

If he wanted to settle his horse's head in a short time, the pillars were very efficacious : he tied the horse between

tween them, to the cords of the snaffle, which he had in his mouth, instead of the bridle. There he worked his horse without a saddle, and maintained that if the horse tossed or shook his head, bore too much, or too little, upon his bridle, he pushed himself in such a manner that (as he imagined) the horse was compelled to put himself upon his haunches, and to take a good appuy; especially as the fear of the chambriere or whip, always ready behind him, kept him in awe. The horse was then taken out of the two pillars, in order to be put to the single pillar, with a cord tied to the banquet of the bit, as a false rein: here he was worked by being made to rise before, and driven round the pillar with a design and in hopes of making him step out and embrace, or cover well the ground he went round, to give him resolution in his work, and to cure him of dullness and sloth, if he had it in his temper. We do not know whether Mr. Pluvinel derived any real advantages from this method or not; but be that as it will, it prevails no longer among us. It must be owned that the two pillars of his inventing are still preserved, and that no manege is without them; but, at least, we have suppressed the single pillar, which serves only to fatigue and harasses a horse: learn never to put a horse between the two pillars till he is well suppled, and we have given him the first principles of the union between the legs, which are the natural pillars that every horseman should employ. We must take care too to
work.

work the horse with great prudence at first, and as gently as possible; for a horse being, in this lesson, very much confined and forced, and not being able to escape, nor to go forward nor backward, he oftentimes grows quite furious, and abandons himself to every motion that rage and resentment can suggest. Begin then this lesson in the plainest manner, contenting yourself with making him go only from side to side by means of the switch, or from fear of the chambriere. The horse, at the end of some days, thus become obedient, and accustomed to the subjection of the pillars, try to make him insensibly go into the cords, which, he will do readily, endeavour to get from him a step or two exact, and in time of the *passage* or *piaffer*. If he offers, or presents himself to it, be it never so little, make him leave off, encourage him, and send him to the stable; augment thus your lessons by degrees, and examine and endeavour to discover to what his disposition turns, that you may cultivate and improve it.

The worst effect of the pillars, is the hazard you run of entirely ruining the hocks of your horse, if you do not distinguish very exactly between those parts and the haunches. Many people think that when the horse goes into the cords, he is of consequence upon his haunches; but they do not remark that often the horse only bends his hocks, and that his hock pains him by so much the more, as his hinder-feet are not in their due equilibrium.

The fore-legs of a horse are made like those of a man, the knees are before or *without*; the hinder legs are shaped like our arms, he bends his hocks as we do our elbows; therefore, if he rises before very high, he must stretch and stiffen his hocks, and consequently can never be seated upon his haunches. To be therefore upon his haunches, the horse must bend and bring them under him, because the more his hinder-legs are brought under him, the more his hinder-feet are in the necessary point of gravity, to support all the weight which is in the air in a just equilibrium.

These remarks are sufficient to evince the inconveniencies that may arise from the pillars. Never quit sight of these principles: you will find that by adhering to them, the horse that is dressed according to their tenour, will be a proof of the real advantages that you may draw from a lesson which never does harm, but when occasioned by the imprudence or ignorance of those who give it.

C H A P. V.

Of Aids and Corrections.

AN *aid* may be termed whatever assists or directs a horse, and whatever enables him to execute what we put him to do.

Corrections are whatever methods we use to awe, or punish him whenever he disobeys; aids, therefore, are to pre-

prevent, and corrections to punish, whatever faults he may commit.

The aids are various, and to be given in different manners, upon different occasions. They are only meant to accompany the ease and smoothness of the air of the horse, and to form and maintain the justness of it; for this reason they ought to be delicate, fine, smooth, and steady, and proportioned to the sensibility or feeling of the horse; for if they are harsh and rude, very far from aiding, they would throw him into disorder, or else occasion his manege to be false, his time to be broke, and constrained and disagreeable.

Corrections are of two sorts: you may punish your horse with the spurs, the switch, or chambriere: you may punish him by keeping him in a greater degree of subjection; but, in all these cases, a real horseman will endeavour rather to work upon the understanding of the creature, than upon the different parts of his body. A horse has imagination, memory, and judgment; work upon these three faculties, and you will be most likely to succeed. In reality, the corrections which reduce a horse to the greatest obedience, and which dishearten him the least, are such as are not severe; but such as oppose and thwart the *horse*, consist in opposing him in what he wants to do, by restraining and putting him to do directly the contrary. If your horse do not advance, or go off readily; or if he is sluggish, make him go sideways, sometimes to one hand, sometimes to the other, and drive him forward, and so
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alter alternatively. If he goes forward too fast, being extremely quick of feeling, moderate your aids, and make him go backward some steps ; if he presses forward with hurry and violence, make him go backward a great deal. If he is disorderly and turbulent, walk him straight forward, with his head *in*, and croupe *out*: these sorts of correction have great influence upon most horses.

It is true, that there are some of so rebellious and bad a disposition, which, availing themselves of their memory to falsify their lessons, require sharp correction, and upon whom gentle punishment would have no effect ; but, in using severity to such horses, great prudence and management are necessary. The characteristic of a horseman is, to work with design, and to execute with method and order. He should have more forbearance, more experience, and more sagacity, than most people are possessed of. The *Spurs*, when used by a knowing and able horseman, are of great service ; but when used improperly, nothing so soon makes a horse abject and jaded: given properly, they awe and correct the animal ; given unduly, they make him restive and vicious, and are even capable of discouraging a drest horse, and giving him a disgust to the manege. Do not be too hasty, therefore, *to correct your horse with them.*

Be patient: if your horse deserves punishment, punish him smartly, but seldom ; for, besides your habituating him to blows till he ceases to mind them, you will

astonish and confound him, and be more likely to make him rebel, than to bring him to the point you aim at. To give your horse both spurs properly, you must change the posture of your legs, and, bending your knee, strike him with them at once, as quick and firmly as you can. A stroke of the spur wrongly given is no punishment; it rather hardens the horse against them, teaches him to shake and frisk about his tail, and often to return the blow with a kick. Take care never to open your thighs and legs, in order to give both spurs; for besides that the blow would not be at all stronger for being given in this manner, you would by this means lose the time in which you ought to give it, and the horse would rather be alarmed at the motion you make in order to give the blow, than punished by it when he felt it; and thence your action becoming irregular, could never produce a good effect.

The chambriere is used as a correction: it ought, however, to be used with discretion; we will suppose it to be in able hands, and forbear to say more about it. As for the switch, it is so seldom made use of to punish a horse, that I shall not speak of it till I come to treat of the *aids*.

By what has been said of corrections, it is apparent that the horseman works not only upon the understanding, but even upon his sense of feeling.

A horse has three senses, upon which we may work; hearing, feeling, and seeing. The touch is that sense by which we are enabled to make him very quick and deli-

delicate; and when he is once brought to understand the aids which operate upon this sense, he will be able to answer to all that you can put him to.

Though the senses of hearing and sight are good in themselves, they are yet apt to give a horse a habit of working by rote, and of himself, which is bad and dangerous.

The *aids* which are employed upon the touch, or feeling, are those of the legs, of the hand, and of the switch. Those which influence the sight proceed from the switch; those which affect the sight and hearing both, are derived from the switch and the horseman's tongue.

The switch ought to be neither long nor short; from three to four feet, or thereabouts, is a sufficient length. You can give your aids more gracefully with a short than a long one. In a manege, it is generally held on the contrary hand to which the horse is going, or else it is held up high at every change of hands; by holding the switch, the horseman learns to carry his hand with ease and grace, and to manage his horse without being encumbered by it. To *aid* with the switch, you must hold it in your hand in such a manner, that the point of it be turned towards the horse's croupe; this is the most convenient and easy manner: that of aiding with it, not over the shoulder, but over the bending of your arm, by removing your left-arm from your body, and keeping it a little bent, so as to make the end of the

switch fall upon the middle of the horse's back, is very difficult to execute.

Shaking the switch backward and forward, to animate the horse with the sound, is a graceful aid; but till a horse is accustomed to it, it is apt to drive him forward too much.

In case your horse is too light and nimble with his croupe, you must aid before only with the switch: if he bends or sinks his croupe, or tosses it about without kicking out, you must aid just at the setting on of the tail.

If you would have him make croupades, give him the switch a little above the hocks.

To aid with your tongue, you must turn it upward against the palate of the mouth; shut your teeth, and then remove it from your palate. The noise it makes is admirable to encourage a horse to quicken, and put him together; but you must not use it continually, for instead of animating your horse, it would serve only to lull him.

There are people who, when they work their horses, whistle and make use of their voices to them: these aids are ridiculous; we should leave these habits to grooms and coachmen, and know that cries and threats are useless and unbecoming. The sense of hearing can serve, at the most, only to confound and surprise a horse; and you will never give him exactness and sensibility by surprising him.

The same may be said of the sight; whatever strikes this sense operates likewise upon the memory, and this method seldom produces a good effect; for you ought to know how important it is to vary the order of your lessons, and the places where you give them, since it is certain that a horse who always works in the same place, works by rote, and attends no longer to the aids of the hand and heels.

It is the same with hot and angry horses, whose memory is so exact, and who are so ready to be disordered and put out of humour, that if the least thing comes in their way during their lessons, they no longer think of what they were about: the way of dealing with these horses is to work them with lunettes on their eyes; but it must be remembered, that this method would be dangerous with horses which are very impatient, so hot and averse to all subjection, and so sensible to the aids, as to grow desperate to such a degree as to break through all restraint, and run away headlong. It is, therefore, unsafe with these horses, because they could not be more blinded even with the lunettes, than they are when possessed with this madness, and which so blinds them that they no longer fear the most apparent dangers.

Having said thus much of the aids which operate upon the touch, hearing, and sight, we must now confine ourselves to discourse upon those which regard the touch only; for, as has been already said, these

these only are the aids by which a horse can be dressed, since it is only by the hand and heel that he can be adjusted.

The horseman's legs, by being kept near the horse's sides, serve not only to embellish his seat, but, without keeping them in this posture, he never will be able to give his aids *justly*. To explain this: if the motion of my leg is made at a distance from the horse, it is rather a correction than an aid, and alarms and disorders the horse: on the contrary, if my leg is near the part that is most sensible, the horse may be aided, advertised of his fault, and even punished in much less time; and consequently, by this means, kept in a much better degree of obedience.

The legs furnish us with four sorts of aids; the inside of the knees, the calfs, pinching delicately with the spurs, and pressing strongly upon the stirrups. The essential article in dressing a horse, is to make him know the gradation of these several aids, which I will explain. The aids of the inside of the knees is given by closing and squeezing your knees in such a manner, that you feel them press and grasp your horse extremely. You aid with the calfs of the legs, by bending your knees so as to bring your calfs so close as to touch the horse with them.

The aid of pinching with the spurs is performed in the same manner, by bending your knees, and touching the hair of the horse with the spurs only, without piercing the skin.

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The last aid, which is only proper for very sensible and delicate horses, consists in stretching down your legs, and pressing them firm upon the stirrups.

The strongest aid is that of pinching with the *Spur*: the next in degree, is applying the calf of the leg; pressing with the knees is the third; and leaning upon the stirrup is the last and least: but if these aids are given injudiciously, they will have no effect. They must accompany and keep pace with the hand; for it is in the just correspondence between the heel and hand in which the truth and delicacy of the art consist. Without this agreement there is no riding, nor nothing can be done. It is the fountain of all justness; it constitutes and directs all the cadence, measure, and harmony of all the airs: it is the soul of delicacy, brilliancy, and truth, in riding; and as a person who plays on a musical instrument, adapts and suits his two hands equally to the instrument, so the man who works a horse ought to make his hands and legs agree exactly together. I say his hands and legs should accord and answer one to the other, with the strictest exactness, because the nicest and most subtile effects of the bridle proceed entirely from this agreement; and, however fine and nice a touch an horseman may be endued with, if the times of aiding with the legs are broken and imperfect, he never can have a good hand; because it is evident that a good hand is not only the offspring of a firm and good seat, but owing likewise to the proportions and harmony of all the aids together.

I understand by the harmony and agreement of the aids, the art of knowing how to seize the moment in which they are to be given, and of giving them equally and in proportion, as well as of measuring and comparing the action of the hands and legs together, by which both those parts being made to act together, and in one time, will create and call out, as it were, those cadences and equalities of time of which the finest airs are composed; measures and cadences which it is not possible to describe, but what every man, who calls himself a horseman, ought to comprehend, attend to, and feel.

If I want to make my horse go forward, I yield my hand to him, and at the same time close my legs; the hand ceasing to confine, and the legs driving his hinderparts, the horse obeys.

When I have a mind to stop him, I hold him in, and approach my legs to his sides gently, in order to proportion my aids to what I ask of him to do; for I would not have it felt more than just to make him stop upon his haunches.

If I want to turn him to the left, I carry my hand to the left, and support him at the same time; that is to say, I approach my left-leg, my hand then guides the horse to the left, and my leg, which operates at the same time, helps him to turn; because, by driving his croupe to the right, his shoulder is enabled to turn with more ease.

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If I want to go to the right, I carry my hand to the right, and I support him with my right-hand; my leg determining his croupe to the left, facilitates the action of the shoulder, which my hand had turned to the right.

When I would make a change to the right, my left-rein directs the horse, and my left-leg at the same time confines the croupe, so that it cannot escape; but it must follow the shoulders. If I would change hands again to the left, my right-rein then guides the horse, and my right-leg goes just the same as my left-leg did in going to the right.

I undertake to work the shoulders and croupe at the same time; for this purpose I carry my hand *out*. The inner-rein acts, and the outward leg of the horse is pressed, either by this rein, or by my outward leg; so that the outward rein operates upon the shoulders, and the inner-rein, with my outward-leg, direct the croupe.

I put my horse to curvets: I aid him with my outward rein; and if he is not enough upon his haunches, my legs, accompanied with the inner-rein, aid me to put him more upon them: if he turns his croupe *out*, I aid and support him with my outward leg; if he flings it *in* too much, I confine him with my inner-leg.

I put him to make curvets sideways: my outward rein brings his outward shoulder *in*; because the outward shoulder being brought *in*, his croupe is

left at liberty: but, if I have occasion, I use my inner rein; and if his croupe is not sufficiently confined, I support it with my outward leg.

Again I put him to make curvets backwards; I use then my outward rein, and keep my hand near my body; at each cadence that the horse makes, I make him feel a *Time*, and mark *one*, and every time he comes to the ground I receive or catch him as it were in my hand; but these *Times* ought not to be distant above an inch or two, at the most; I then ease my legs to him, which, nevertheless, I approach insensibly every time he rises: thus, by making my hands and legs act together, I learn not only to work a horse with justness and precision, but even to dress him to all the airs, of which I shall speak more distinctly, and more at large.

As to the rest, be it remembered that it is not alone sufficient to know how to unite your aids, and to proportion them as well as the corrections to the motions, and the faults in the horse's air, which you would remedy: but whenever you are to make use of them, you must consider likewise if they are suitable, and adapted to the nature of the horse; for, otherwise, they will not only prove ineffectual, but be the occasion even of many disorders.

C H A P. X.

Of the Passage.

THE Passage is the Key which opens to us all the justness of the art of riding, and is the only means of adjusting and regulating horses in all sorts of airs; because, in this action, you may work them slowly, and teach them all the knowledge of the leg and hand, as it were insensibly, and without running any risque of disgusting them, so as to make them rebel.

There are many sorts of the passage. In that which is derived from the trot, the action of the horse's legs is the same as in the trot. The passage is only distinguished from the trot, which is the foundation of it, by the extreme union of the horse, and by his keeping his legs longer in the air, and lifting them both equally high, and being neither so quick nor violent as in the action of the trot.

In the passage which is founded on the walk, the action of the horse is the same as in the trot, and of consequence, the same as in the walk, with this difference, that the horse lifts his fore-feet a good deal higher than his hinder, that he marks a certain time or interval sufficiently long between the motion of each leg; his action being much more together, and shortened, more distinct and slow than the ordinary walk, and not

so extended as in the trot, in such a manner, that he is, as it were, kept together and supported under himself.

Lastly, There is another sort of passage to which the trot likewise gives birth, and in which the action is so quick, so diligent, and so supported, that the horse seems not to advance, but to work upon the same spot of ground.

The Spaniards call the horses who take this sort of *Passage*, *pissidores*. This sort of horses have not their action so high and strong as the other, it being too quick and sudden; but almost all horses which are inclined to this sort of passage, are generally endowed with a great share of gentleness and activity.

No horse should be put to passage till he has been well trotted out, is supple, and has acquired some knowledge of the *Union*. If he has not been well trotted, and by that means taught to forward readily his action when put to the passage, being shortened and retained, you would run the risque of his becoming *restive* and *Ramingue*; and was he utterly unacquainted with the *Union*, the *Passage* requiring that he should be very much together, he would not be able to bear it; so that finding himself pressed and forced on one hand, and being incapable of obeying on the other, he would resist and defend himself.

There are some people who, observing a horse to have strength and agility, and naturally disposed to unite himself, endeavour to get from him the *times* of the

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the passage. They succeed in their attempt, and immediately conclude that they can passage their horse whenever they will, and so press him to it before he has been sufficiently suppled and taught to go forward readily, and without retaining himself. Hence arise all the disorders into which horses plunge themselves; which, if they had been properly managed at first, would have been innocent of all vice.

Farther, you ought to study well the nature of every horse; you will discover of what temper he is, from the first moment you see him in his passage, and to what he is most inclined by nature. If he has any seeds of the *Ramingue* in him, his action will be *short* and *together*; but it will be retained and loitering, the horse craving the aids, and only advancing in proportion as the rider gives them, and drives him forward. If he is light and active, quick of feeling, and willing, his action will be free and diligent, and you will perceive that he takes a pleasure to work of himself, without expecting any *Aids*.

If he is of an hot and fiery nature, his action will be ready and sudden; but it will shew that he is angry and impatient of the subjection. If he wants an inclination and will, he will be unquiet; he will cross his legs, and his action will be perplexed. If he is fiery, and heavy at the same time, his action will be all upon the hand.

If, besides this, he has but a little strength, he will abandon himself entirely upon the appuy. Lastly, if
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he is cold and sluggish in his nature, his motion will be unactive and dead; and even when he is enlivened by good lessons, you will always be able to discover his temper, by seeing the *Aids* which the rider is obliged to give him from time to time, to hinder him from slackening or dropping the *Cadence* of his passage.

Having acquired a thorough knowledge of your horse's character, you should regulate all your lessons and proceedings conformable to it. If it hurts a horse who partakes of the *Ramingue*, to be *kept too much together*, unite him by little and little, and insensibly as it were, and quite contrary from putting him to a short and united passage all at once, extend and push him on forward; passing one while from the *Passage* of the walk to that of the trot, and so alternatively.

If your horse is hot and impatient, he will cross his steps, and not go equal; keep such a horse in a less degree of subjection, ease his rein, pacify him, and retain or hold him no more than is sufficient to make him more quiet. If with this he is heavy, put him to a walk somewhat shorter and slower than the *Passage*, and endeavour to put him upon his haunches insensibly, and by degrees. By this means you will be enabled by art to bring him to an *Action* by so much the more essential, as by this alone an horse is taught to know the hands and heels, as I have already observed, without ever being disordered or perplexed.

C H A P. XI.

Of working with the Head and Croupe to the Wall.

THE lessons of the head and croupe to the wall are excellent to confirm a horse in obedience. In effect, when in this action, he is as it were balanced between the rider's legs; and by working the croupe along the wall, you are enabled not only to supple his shoulders, but likewise to teach him the aids of the legs.

For this purpose, after having well opened the corner, turn your hand immediately, and carry it *in*, in order to direct your horse by your outward rein, taking always care to support the croupe with your outward leg, directly over-against, and about two feet distant from the wall: bend your horse to the way he goes, and draw back the shoulder that is *in* with your inner-rein; because the outward leg being carried with more ease over the inner-leg, by means of the outward rein, the horse will cross and bring one leg over the other; the shoulders will go before the croupe; you will narrow him behind, and consequently put him upon his haunches.

You ought to be careful at the same time, and see that your horse never falsifies, or quits the line, either in advancing, or going backward.—If he presses forward,

ward, support him with your hand; if he hangs back, support him with your legs, always giving him the leg that serves to drive him on, stronger than the other which serves only to support him; that is, acting stronger with the leg that is *without*, than with that which is *within*.

The lesson of the head to the wall is very efficacious to correct a horse that forces the hand, or which leans heavily upon it, because it compels him to put himself together, and be light in the hand, with less aids of the bridle; but no horse that is *restive*, or *ramingue*, should be put to it, for all narrow and confined lessons serve only to confirm them in their natural vice.

Place your horse directly opposite the wall, at about two feet distance from it; make him go sideways, as I have already directed, in the article of *Croupe to the Wall*; but lest one foot should tread upon the other, and he should knock them together and hurt himself, in the beginning, in both lessons, you must not be too strict with him, but let his croupe be rather on the contrary side to his shoulders; since by this means he will look to the way he is going more easily, and be better able to raise the shoulder and leg, which is to cross over the other. By degrees you will gain his haunches, and he will grow supple before and behind, and at the same time become light in the hand. Never forget that your horse ought always to be bent to the way he goes; in order to do this readily, guide him firm with the outward
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rein,

rein, for very often the stiffness of the neck or head is owing to nothing but the confined action of the outward shoulder, it being certain that the ease of working either of those parts depends entirely upon the other.

Your horse going thus sideways, carry your hand a little *out* from time to time; the inner-rein will by this means be shortened, and make the horse look *in*. The more it enlarges him *before*, by keeping his fore-leg that is *in* at a distance from the fore-leg that is *out*; which, consequently, bringing the hinder-leg near to the outward, confines his hinder-parts, and makes him bend his haunches, especially the outward, upon which he rests his weight, and keeps him in an equal balance.

Never put your horse to this lesson till he has been worked a long while upon large circles with his head *in*, or to the center, and his croupe *out*, otherwise you would run a risque of throwing your horse into great disorder.—The most part of defences proceed from the shoulders or haunches; that is to say, from the fore or hinder-parts; and thence the horse learns to resist the hand or the heel. It is the want of suppleness then that hinders the horse from executing what you put him to do; and how can it be expected that he should answer and obey, when he is extremely stiff in the shoulders, haunches, and ribs, especially if you, without reflecting that suppleness is the foundation of all, press and teaze him, and put him to lessons beyond his power and capacity.

C H A P. XII.

Of Changes of the Hand, large and narrow, and of Voltes and Demivoltes.

A Change is that action whereby the horseman guides and causes his horse to go from the right-hand to the left, and from the left to the right, in order to work him equally to both hands; therefore, changing of the hands when you are to the right, is making your horse go to the left-hand; and when on the left, making him go to the right.

The changes are made either on one line or path, or on two, and are either large or narrow. Changing the hands upon one line, is that wherein the horse describes but one line with his feet.

Changing upon two lines, is when the haunches follow, and accompany the shoulders; and to make this change, the horse's feet must consequently describe two lines, one made by his fore-feet, the other with his hinder-feet.

Changing *large* is when the line, if the horse makes but one, or both lines, when he describes two, crosses the manege from corner to corner.

Changing *narrow*, is when these lines pass over but a part of it.

A Volte.

A *Volte* is generally defined to be whatever forms a circle. Voltes of two lines or paths describe two, one with the horse's fore feet, the other with his hinder-feet.

If the circle then forms a *Volte*, by consequence half a circle forms what is called the half *Volte*. These *half Voltes*, and *quarters of Voltes*, are made upon two lines as well as the *Volte*. A *Demivolte* of two treads is nothing else then than two half circles; one drawn by the horse's fore-feet, the other by the hinder: it is the same with *quarters of voltes*.

An horse can be worked and put to all sorts of airs upon the *Voltes*, *half Voltes*, and *quarters of Voltes*. But as the rules necessary to be observed and followed, in making *Voltes* of two *treads*, and in changing of hands in the passage, are only general, I shall content myself with explaining them in this chapter, reserving to myself a power of pointing out the exceptions when I shall come to treat of the different airs, and the different maneges that are practised upon the voltes.

Three things equally essential, and equally difficult to attain, must concur to form the justness of a change; they are the manner of beginning it, of continuing, and closing it. We will suppose you in the manege; you walk your horse forward, you bend him properly, and you are come to the place where you intend to *change large*. For this purpose, make a *half stop*, and take care never to abandon the rein which is to bend your horse's neck; the other rein, that is the outward rein, is that

which you must use to guide and direct him ; but you must proportion the stresses you make upon one with the other. As it is the outward-rein which determines your horse the way he is to go, make that operate: its effect will be to bring the *outward* shoulder *in*; if then it brings the *outward* shoulder *in*, it guides and determines the horse to the side to which you are going, confines and fixes the croupe at the same time. This is not all, at the same instant that your hand operates, support your horse with your outward-leg. Your hand having determined the shoulder, and fixed the croupe, your leg must help to secure it ; for without the aid of the leg, the croupe would be unconfined, would be lost, and the horse would work only upon one line. You see then how requisite it is for the horseman to be exact, active, and to give his aids with the greatest delicacy, in order to begin his change with justness ; because it is necessary that the time of giving the hand and leg should be so close one to the other, as not to be perceived or distinguished.

I have already said, that your hand should never abandon the rein with which you bend your horse: this is the reason. — Every horse, when he makes a change, ought to look forwards the way he is going: this attitude, this turn of the neck, enables him to perform his work better, and makes him appear graceful in it ; therefore, if he is turned or bent, before he begins to change, why should you abandon the rein that serves to bend him ? Since, in this case, you would be under
a double

a double difficulty, in wanting, on one hand the point of the appuy, which ought to be found in the rein which serves to bend him, and the point of appuy which ought to result from the working of the other rein, which is to determine him.

The outward rein operates to bring *in* the outward shoulder: your outward leg accompanies the action of your hand; then is your change begun.

The outward shoulder and leg never could have been brought *in*, without passing over or crossing the inner-leg and shoulder: this is the action which the outward leg should constantly perform through the whole change. In order to arrive at a just execution of this, you should be able to feel which of the feet are off the ground, and which are upon it. If the inner-leg is in the air, and the horse is ready to put it to the ground, raise your hand, carry it *in* insensibly, and your horse will be obliged to advance his outward leg and shoulder, and must, by this means, cross them over the inner-leg and shoulder whether he will or not.

It is not sufficient for the horse to cross his legs only one over the other, he must go forward likewise at the same time; because in making the *Change large*, his feet should describe two diagonal lines. It is of importance, therefore, that the same attention be had to the inner as to the outward leg; for it is by the means of the legs only that he can advance. It is true that you should endeavour to make him go forward, by putting back
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your body, and yielding your hand ; but if he will not obey these aids, you must make use of the calves of your legs, aiding more strongly with your left-leg when you are going to the right-hand, and more strongly with your right-leg, when you are going to the left.

Besides, it is necessary to have an equal attention to both legs, because the horse could never work with justness, if he were not balanced equally between the rider's legs ; and it is from this exact obedience only, that he is enabled to make the changes with precision ; because without a knowledge of the hand and heel, it is impossible he should obey the motions of his rider.

In order to close the change justly, the horses four legs should arrive at the same time upon a straight line ; so that a change justly executed, and in the same *Cadence* or *Time*, is such as is not only begun, but finished likewise, and closed in such a proportion, that the croupe always accompanies and keeps pace with the shoulders throughout.

In order to finish it in this manner, you must observe the following rules.

The greater number of horses, instead of finishing their changes with exactness, are apt to lean on one side, to make their croupe go before their shoulders, and to throw themselves with impatience, in order to get upon one path again ; the method of correcting them for these irregularities, is to make a demivolte of two lines in the same place where they were to have closed their

Change ;

Change; for example, if in changing to the right, they are too eager to come upon the straight line, without having properly finished the change, demand of them a *demi-volte* to the left, which you will make them round equally with their shoulders and haunches.

An essential point, which nevertheless, is little regarded, is the making your horse resume his line, or go off again to the other hand, when he has made his change. To make him do this, you must carry your hand on the side to which you have closed your change, and carry it insensibly as it were; after which you will be able, with great ease, to bend your horse to the inside. I must farther explain the necessity of this action.

It is evident that an horse in the passage neither can, nor ought, if he could, move the two feet on the same side together. In beginning and finishing the *Change*, the outward leg and shoulder press and pass over the inner-leg and shoulder; he is, consequently, supported in this action by the outward haunch, for the inner-foot behind was off the ground: now if at the closing of the change, and in the instant that he is again upon one line; as for example, if in closing his change to the right, the horse is supported in his action by the left-haunch, how is it possible that he can be bent to the left? To attempt this, would be to make him move two legs on the same side, which would be undertaking a thing impossible to be done. Being, therefore, arrived upon one line, carry your hand to the wall; this will make your horse change his leg; he will be
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supported in his action by the right-haunch, and will be able to bend himself with great facility.

In order to make the volte true and perfect, he ought to be just with respect to his head and neck, and to have the action of his shoulders and haunches quite equal. When I say that a horse should have his shoulders and haunches equal, I would not be understood to mean that his fore-feet should not cover more ground than his hinder; on the contrary, I know it is a rule, never to be departed from, that his shoulders should precede half of the haunches; but I insist that the haunches should go along with, and follow exactly, the motion of the shoulders, for it is from their agreement, and from the harmony between the hind-legs and the fore, upon which the truth of the volte depends. The four legs of a horse may be compared to the four strings of an instrument. If these four cords do not correspond, it is impossible there should be any music: it is the same with a horse, if the motions of his haunches and fore-legs are faulty, or do not act together, and assist each other; and if he has not acquired a habit and ease to perform what he ought to do, the most expert and dexterous horseman will never be able to acquit himself as he ought, nor execute any air justly, and with pleasure, be it either on the voltes, or straight forward.

Whenever you put your horse to the passage upon the voltes, he ought to make the same number of steps or *times* with his hinder as with his fore-feet; if the
space

space of ground upon which he works is narrow and confined, his steps should be shorter.

I will suppose that he describes a large circle with his fore-feet, the action of his outward shoulder ought consequently to be free, and the shoulder much advanced, in order to make the outward leg pass over, and cross at every step of the inner-leg, that he may more easily embrace his volte, without quitting the line of the circle, and without disordering his hinder-legs, which ought likewise to be subject to the same laws as the fore-legs, and cross the outward-leg over the inner, but not quite so much as the fore-legs; because they have less ground to go over, and should only keep the proportion.

In working upon voltes of two lines, the horse should make as many steps with his hinder as with his fore-feet; because every horse whose haunches go before the shoulders, and who cut and shorten the exact line of the volte, are apt to keep their hinder-feet in one place, and make at the same time one or two steps with their fore-feet; and by this means falsify and avoid filling up the circle in the proportion they begun it: the same fault is to be found with horses which *hang back* at the end of a change, and throwing out their croupe, arrive at the wall with their shoulders, and consequently fail to close their change justly.

Farther, in working upon this lesson, it is indispensibly necessary that at every step the horse takes, he should make his outward-leg cross and come over the inner; because this will prevent a horse that is too quick of

feeling, or one that is *Ramingue*, from becoming *entier*, or to bend himself, or lean in his volte, vices that are occasioned from having the haunches or hinder-legs too much constrained.

There are horses likewise which have their croupe so light and uncertain, that from the moment they have begun the volte, they lean and widen their hinder-legs, and throw them out of the volte. To remedy this, aid with the outward-leg, carrying your bridle-hand to the same side, and not *in* ; because it is by the means of the *outward-leg* and *inner-rein*, that you will be enabled to adjust and bring *in* the croupe upon the line which it ought to keep.

If it happens that the horse does not keep up to the line of his volte, or throws his croupe *out*, press him forward, letting him go strait two or three steps, keeping him firm in the hand, and in a slow and just *time* ; and use the aids which I have just now directed.—This lesson is equally useful, in case your horse is naturally inclined to carry his haunches too much *in*, and where he is *Ramingue*, or in danger of becoming so ; but then the aids must be given on the side to which he leans and presses, in order to widen his hinder-parts, and to push the croupe *out*.

Above all, you should remember, that whatever tends to bend or turn the head on one side, will always drive the croupe on the other. When the horse's croupe does not follow his shoulder equally, this fault may proceed either from a disobedience to the hand, or from his not answering the heels as he ought. If you would reme-

dy this, keep him low before ; that is to say, keep your bridle-hand very low ; and while you make him advance upon two *Treads*, aid him firmly with the calves of the legs, for as the outward-leg will confine and keep his croupe *in*, the inner-leg operating with the outward, will make him go forward.

If you find that your horse disobey's the heel, and throws his croupe *out* in spite of that aid ; in this case make use of your inner-rein, carrying your hand out with your nails turned upwards. This will infallibly operate upon the croupe, and restrain it. Use the same remedy, if in the passage your horse carries his head *out* of the volte, and you will bring it in ; but you must remember, in both cases, to replace your hand immediately after having carried it out, in order to make the outward-rein work, which will facilitate and enable the outward-legs to cross over the inner. If the horse breaks the line, and flings his croupe upon your right-heel, work him to that side with your left : if he would go sideways to the left, make him go to the right : if he flings his croupe *out*, put it quietly *in* ; in short, if all at once he brings it in, put it quietly *out*, and, in a word, teach him by the practice of good lessons to acquire a facility and habit of executing whatever you demand of him.

The consequence of all the different rules and principles which I have laid down, and which may be applied equally to the changes *large* and *narrow*, to the changes upon *the Voltes*, and *half Voltes* ; the consequence

of these instructions, I say, will be, if practised judiciously, a most implicit and exact obedience on the part of the horse, which from that moment will resign his own will and inclination, and make it subservient to that of his rider, which he must teach him to know, by making him acquainted with the hand and heel.

C H A P. XIII.

Of the Aids of the Body.

TH E perfection of all the aids consists, as I have already proved, in their mutual harmony and correspondence; for without this agreement, they must be always ineffectual, because the horse can never work with exactness and delicacy, and keep the proportion and measure, which is inseparable to all aids, when justly and beautifully executed.

This maxim being laid down, we shall undertake to demonstrate that the *Aids of the Body* contribute, and are even capable of themselves, from the principles of geometry, to bring us to the union of the aids of the hand and leg; and if so, we shall be obliged to own the conclusion, that they are to be preferred to all the rest.

The justness of the aids of the body depend upon the *Seat* of the horseman.

Till he is arrived at the point of being able to sit down close and firm in his saddle, so as to be immovable

able in it, it would be in vain to expect he should be able to manege an horſe; becauſe, beſides that, he would be incapable of feeling his motions, he would not be poſſeſſed of that equilibre and firmneſs of ſeat which is the characteriſtic of a horſeman. I would define the equilibre to be when the horſeman ſits upon his twiſt directly down and cloſe upon the ſaddle, and ſo firm that nothing can looſen or diſturb his ſeat; and by firmneſs, I expreſs that graſp or hold with which he keeps himſelf on the horſe, without employing any ſtrength, but truſting entirely to his balance to humour and accompany all the motions of the horſe.

Nothing but exerciſe and practice can give this equilibre, and conſequently this *Hold* upon the horſe. In the beginning, the fear which almoſt every ſcholar feels, and the conſtraint which all his limbs are under, make him apt to preſs the ſaddle very cloſe with his thighs and knees; as he imagines he ſhall by this method acquire a firmer ſeat; but the very efforts that he makes to reſiſt the motions of the horſe, ſtiffen his body, and liſt him out of the ſaddle; ſo that any rude motion, or unexpected ſhock, would be likely to unhorſe him, for from the moment that he ceases to fit down, and quite cloſe to the ſaddle, every ſudden jerk and motion of the horſe attacking him under his twiſt, muſt ſhove him out of the ſaddle.

We will ſuppoſe then a perſon, the poſition of whoſe body is juſt and regular, and who, by being able to fit down perpendicular, and full in his ſaddle, can feel and unite

unite himself to his horse so as to accompany all his motions ; let us see then how this person, from the motions of his own body, will be able to accord and unite the aids or times of the hand and legs.

In order to make your horse take, or go into the corner of the manege, you must begin by opening it. To open a corner, is to turn the shoulder before you come to it, in order to make it cover the ground, and then the croupe, which is turned in, will not follow the line of the shoulders till they are turned and brought upon a straight line, in order to come out of the corner. In order to turn the shoulder to open the corner, you must carry your hand to the right or left, according to the hand to which you are to go ; and to throw *in* the croupe, you must support it with the leg on that side to which you carry your hand.

To make the shoulders turn, and come out of the corner, you must carry your hand on the side opposite to that to which you turned it, in order to go into the corner ; and that the croupe may pass over the same ground as the shoulders, you must support with the leg on the contrary side to that with which you aided, in order to bring the haunches in : the horse never can perform any of these actions without an entire agreement of all these aids, and one single motion of the body will be sufficient to unite them all with the utmost exactness. In effect, instead of carrying your hand *out*, and seconding that aid with the leg, turn your body, but imperceptibly, towards the corner, just

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as if you intended to go into it yourself; your body then turning to the right or left, your hand, which is one of its appurtenances, must necessarily turn likewise, and the leg of the side on which you turn will infallibly press against the horse and aid him. If you would come out of the corner, turn your body again, your hand will follow it, and your other leg approaching the horse, will put his croupe into the corner, in such a manner, that it will follow the shoulders, and be upon the same line. It is by these means that you will be enabled to *time* the aids of the hand and legs with greater exactness than you could do, were you not to move your body; for how dextrous and ready soever you may be, yet when you only use your hand and legs, without letting their aids proceed from, and be guided by, your body, they can never operate so effectually, and their action is infinitely less smooth, and not so measured and proportioned, as when it proceeds only from the motion of the body.

The same motion of the body is likewise necessary in turning entirely to the right or left, or to make your horse go sideways on one line, or in making the changes.

If, when you make a change, you perceive the croupe to be too much *in*, by turning your body in, you will drive it *out*; and the hand following the body, determines the shoulder by means of the outward-rein, which is shortened: if the croupe is too much *out*, turn your body *out*, and this posture, carrying the hand *out*, shortens.

shortens the inner-rein, and confines the croupe from acting in concert with the outward-leg, which works and approaches the side of the horse. This aid is by so much better, because, if executed with delicacy, it is imperceptible, and never alarms the horse: I say, if executed as it ought to be, for we are not talking here of turning the shoulder, and so falsifying the posture, in order to make the hand and leg work together, it is necessary that the motion should proceed from the horseman's hip, which, in turning, carries with it the rest of the body insensibly; without this, very far from being assisted by the balance of your body in the saddle, you would lose it entirely, and, together with it, the gracefulness of your seat; and, your balance being gone, how can you expect to find any justness in the motions of your horse, since all the justness and beauty of his motions must depend upon the exactness of your own?

The secret aids of the body are such then as serve to prevent, and which accompany all the motions of the horse. If you would make him go backward, throw back your own body, your hand will go with it, and you will make the horse obey by a single turn of the wrist. Would you have him go forward? For this purpose put your body back, but in a less degree; do not press the horse's fore-parts with your weight, because by leaning a little back, you will be able to approach your legs to his sides with greater ease. If your horse rises up, bend your body forward: if he
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kicks,

kicks, leaps, or yerks out behind, throw your body back: if he gallops when he should not, oppose all his motions, and, for this purpose, push your waist forward towards the pommel of the saddle, making a bend or hollow at the same time in your loins; in short, do you work your horse upon great circles, with the head *in* and croupe *out*? Let your body then be a part of the circle, because this posture bringing your hand *in*, you bring *in* the horse's outward shoulder, over which the inner-shoulder crosses circularly; and your inner-leg being likewise, by this method, near your horse's side, you leave his croupe at liberty. I call it becoming a part of the circle yourself, when you incline your body a little, the balance of your body towards the center, and this, proceeds entirely from the outward-hip, and the turning it *in*.

The aids of the body then are these which conduce to make the horse work with greater pleasure, and consequently perform his business with more grace: if then they are such, as to be capable alone of constituting the justness of the airs; if they unite and make the hand and legs work in concert; if they are so fine and subtle as to be imperceptible, and occasion no visible motion in the rider, but the horse seems to work of himself; if they comprize, at the same time, the most established and certain principles of the art; if the body of the horseman, which is capable of employing them, is of consequence firm without constraint or stiffness, and supple without being weak or loose; if these are

the fruits which we derive from them, we must fairly own that this is the shortest, the most certain and plainest method we can follow, in order to form a horseman.

C H A P. XIV.

Of the Gallop.

THE trot is the foundation of the gallop; the proof of its being so is very clear and natural. — The action of the trot is cross-wise; that of the gallop is from an equal motion of the fore and hinder-leg: now if you trot out your horse briskly, and beyond his pitch, he will be compelled, when his fore-foot is off the ground, to put his hinder-foot down so quick, that it will follow the fore-foot of the same side; and it is this which forms a true gallop: the trot then is, beyond dispute, the foundation of the gallop.

As the perfection of the trot consists in the suppleness of the joints and limbs, that of the gallop depends upon the lightness and activity of the shoulders, and a good appuy; and the vigour and resolution of the career must proceed from the natural spirit and courage of the horse.

It should be a rule never to make a horse gallop, till he presents and offers to do it of himself.

Trotting him out boldly and freely, and keeping him in the hand so as to raise and support his fore-parts, will

will assist him greatly ; for when the limbs are become supple and ready, and he is so far advanced as to be able to unite and put himself together without difficulty, he will then go off readily in his gallop ; whereas, if on the contrary, he should pull, or be heavy, the gallop would only make him abandon himself upon the hand, and fling him entirely upon his shoulders.

To put an horse in the beginning of his lessons from the walk to the gallop, and to work him in it upon circles, is demanding of him too great a degree of obedience. In the first place, it is very sure that the horse can unite himself with greater ease in going straight forward than in turning ; and, in the next place, the walk being a slow and distinct pace, and the gallop being quick and violent, it is much better to begin with the trot, which is a quick action, than with the walk, which is slow and calm, however raised and supported its action may be.

Two things are requisite to form the gallop, viz. it ought to be *just*, and it ought to be *even* or *equal*. I call that gallop *just* in which the horse leads with the right-leg before, and I call that the right-leg which is foremost, and which the horse puts out beyond the other ; for instance, a horse gallops and supports himself in his gallop upon the outward fore-foot, the right fore-foot clears the way, and the horse consequently gallops with the right-foot, and the gallop is just, because he puts forward and leads with his right-foot.

This motion of the right-foot is indispensibly necessary ; for if the horse were to put his left fore-foot first, his gallop would be *false* ; so that it is to be understood, that whenever you put an horse to the gallop, he should always go off with his right fore-foot, and keep it foremost, or he can never be said to gallop just and true.

I understand by an *even* or *equal* gallop, that in which the hind-parts follow and accompany the fore-parts ; as for example, if a horse gallops or leads with his right-leg, the hind right-leg then ought to follow ; for if the left leg behind were to follow the right fore-leg, the horse would then be *disunited* : the justness then of the gallop depends upon the action of the fore, as the union or evenness of it does on the hinder-feet.

This general rule, which fixes the justness of the gallop ; that is to say, this principle which obliges the horse to lead with the right fore-foot when he gallops, strict as it is, sometimes parts with its privileges in deference to the laws of the manege. The design of this school is to make equally supple and active all the limbs of a horse. It is not requisite then that the horse should lead always with the same leg ; because it is absolutely necessary that he should be equally ready and supple with both his shoulders, in order to work properly upon the different airs. It seems but reasonable, that this rule should be observed likewise out of the manege ; and therefore it has of late obtained, that
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hunting horses should lead indifferently with both legs; because it has been found, on trial, that by strictly adhering to the rule of never suffering an horse to gallop but with his right fore-leg, he has been quite ruined and worn out on one side, when he was quite fresh and sound on the other.

Be that as it will, it is not less certain that, in the manege, an horse may gallop *false* either in going strait forward, or in going round, or upon a circle; for instance, if he is going straight, and to the right-hand, and sets off with the left fore-foot, he then is *false*; just as he would be if in going to the left he should lead with his *right* fore-foot.

The motions of an horse, when disunited, are so disordered and perplexed, that he runs a risque of falling; because his action then is the action of the trot, and quite opposite to the nature of the gallop. It is true that, for the rider's sake, he had better be false.

If an horse in full gallop changes his legs from one side to the other alternately, this action of the amble, in the midst of his course, is so different from the action of the gallop, that it occasions the horse to go from the trot to the amble, and from the amble to the trot.

When an horse gallops straight forward, however short and confined his gallop is, his hind-feet always go beyond his fore-feet, even the foot that leads, as well as the other. To explain this: if the inner fore-foot leads, the inner hind-foot ought to follow; so that the two inner-feet, both that which leads, and that which follows,

follows, are pressed, while the other two are at liberty. The horse sets off: the outward fore-foot is on the ground, and at liberty; this makes one *Time*; immediately the inner fore-foot, which leads, and is pressed, marks a second; here are two *Times*: then the outward hind-foot, which was on the ground, and at liberty, marks the third *Time*; and, lastly, the inner hind-foot, which leads, and is pressed, comes to the ground and marks the fourth; so that when an horse goes straight forward, and gallops just, he performs it in four distinct *Times*, *one, two, three, four*.

It is very difficult to feel exactly, and perceive all these times of the gallop; but yet, by observation and practice, it may be done. The *Time* of an horse, which covers and embraces a good deal of ground, is much more easy to work than his which covers but little. The action of the first is quick and short; and that of the other long, slow, and distinct; but whether the natural *Motions* and *Beats* of the horse are slow or quick, the horseman absolutely ought to know them, in order to humour and work conformable to them; for should he endeavour to lengthen and prolong the action of the first, in hopes of making him go forward more readily, and make him to shorten and confine the action of the other, in order to *put him more together*, the action of both would, in this case, not only be forced and disagreeable, but the horses would resist and defend themselves; because art is intended only to assist and correct, and not to change nature.

In

In working your horse upon circles, it is the outward rein that you must use to guide and make him go forward; for this purpose, turn your hand *in* from time to time, and aid with your outward leg.—If the croupe should be turned too much *out*, you must carry your hand to the outside of the horse's neck, and you will confine it, and keep it from quitting its line.

I would be understood of circles, of *two Lines* or *Treads*, where the haunches are to be attended to.—Before you put your horse to this, he should be galloped upon a plain, or circles of *one* line only.

In this lesson, in order to supple your horse, make use of your inner-rein to pull his head towards the center, and aid with the leg of the same side, to push his croupe out of the *Volte*; by this means you bend the ribs of the horse. The hind-feet certainly describe a much larger circle than his fore-feet; indeed they make a second line; but when a horse is said to gallop only upon a circle of *one* line or tread, he always, and of necessity, makes two; because, were the hind-feet to make the same line as the fore-feet, the lesson would be of no use, and the horse would never be made supple, for he only becomes supple in proportion as the circle made with his hind-feet is greater than that described by his fore-feet.

When your horse is so far advanced as to be able to gallop lightly and readily upon this sort of circle, begin then to make frequent stops with him. To make
them

them well in the gallop, with his head *in* and croupe *out*, the rider must use his outward-leg, to bring *in* the outward-leg of the horse, otherwise he would never be able to stop upon his haunches; because the outward haunch is always out of the volte.

To make a stop in a gallop strait forwards, you should carefully put your horse *together*, without altering or disturbing the appuy, and throw your body back a little, in order to accompany the action, and to relieve the horse's shoulders. You should seize the time of making the stop, keeping your hand and body quite still, exactly when you feel the horse put his fore-feet to the ground, in order that by raising them immediately by the next motion that he would make, he may be upon his haunches. If, on the contrary, you were to begin to make the stop while the shoulders of the horse were advanced, or in the air, you would run the risque of hardening his mouth, and must throw him upon his shoulders, and even upon the hand, and occasion him to make some wrong motions with his head, being thus surpris'd at the time when his shoulders and feet are coming to the ground.

There are some horses who retain themselves, and do not put out their strength sufficiently; these should be galloped briskly, and then slowly again, remembering to gallop them sometimes fast and sometimes slow, as you judge necessary. Let them even go a little way at full speed: make a half stop, by putting back your
 4 body,

body, and bring them again to a slow gallop; by these means they will most certainly be compelled to obey the hand and heel.

In the slow gallop, as well as in the trot, it is necessary sometimes to close your heels to the horse's sides; this is called *pinching*: but you must pinch him in such a manner as not to make him abandon himself upon the hand, and take care that he be upon his haunches, and not upon his shoulders; and therefore whenever you pinch him, keep him in the hand.

To put him well together, and make him bring his hinder-legs under him, close your legs upon him, putting them very much back: this will oblige him to slide his legs under him; at the same instant, raise your hand a little to support him before, and yield it again immediately. Support him thus, and give him the rein again from time to time, till you find that he begins to play and bend his haunches, and that he gallops leaning and sitting down as it were upon them; press him with the calfs of the legs, and you will make him quick and sensible to the touch.

If your horse has too fine a mouth, gallop him upon sloping ground; this will oblige him to lean a little upon the hand, the better to put himself upon his haunches; and the fear that he will be under of hurting his bars, will prevent his resisting the operation of the bit. If the galloping upon a sloping ground assures, and fixes a mouth that is weak and fickle, employ the same ground in making your horse ascend it,

in case he is heavy in the hand ; and if his appuy be too strong, it will lighten him.

There are some horsemen who mark each motion of the horse in his gallop, by moving their body and head ; they ought, however, without stiffness or constraint, to consent and yield to all his motions, yet with a smoothness and pliancy, so as not to be perceived ; for all great or rude motions always disturb the horse. To do this, you must advance or present your breast, and stretch yourself firm in your stirrups ; this is the only way to fix and unite yourself entirely to the animal who carries you.

The property of the gallop is, as may be gathered from all that has been said of it, to give the horse a good appuy. In reality, in this action, he lifts at every time both his shoulders and legs together, in such a manner, that in making this motion his fore-part is without a support, till his fore-feet come to the ground ; so that the rider by supporting, or bearing him gently in the hand as he comes down, can by consequence give an appuy to a mouth that has none.

You must take care that by retaining your horse too much in his gallop, you do not make him become *Ramingue*, and weaken the mouth that is light and unsteady, as the full or extended gallop is capable on the other hand to harden an appuy which was strong and *full in the Hand before*.

The gallop does not only assure and make steady a weak and delicate mouth, but it also supples an horse,
and

and makes him ready and active in his limbs. It fixes the memory and attention of horses likewise which, from too much heat and impetuosity in their tempers, never attend to the aids of the rider, nor the times of their setting off: it teaches those who retain themselves, to go forward, and to set off readily, and with spirit; and lastly, takes off all the superfluous vigour of such horses which, from too much gaiety, avail themselves of their strength and courage to resist their riders.—Take care, however, to proportion this lesson to the nature, to the strength, and the inclination of the animal; and remember that a violent and precipitate gallop will hurt an impatient and hot horse as much as it will be proper and useful to one who retains himself, and is jadish and lazy.

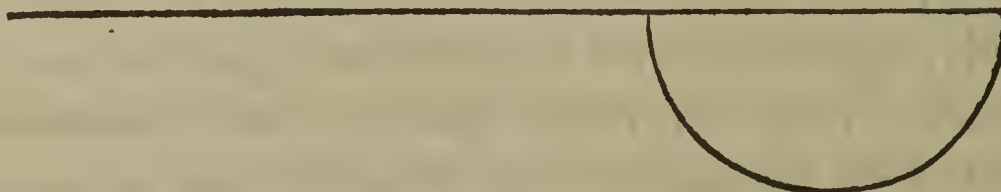
C H A P. XV.

Of Passades.

THE Passades are the truest proofs an horse can give of his goodness. By his going off, you judge of his swiftness: by his stop, you discover the goodness or imperfection of his mouth; and by the readiness with which he turns, you are enabled to decide upon his address and grace: in short, by making him go off a second time, you discover his temper and vigour; when your horse is light and active before, is

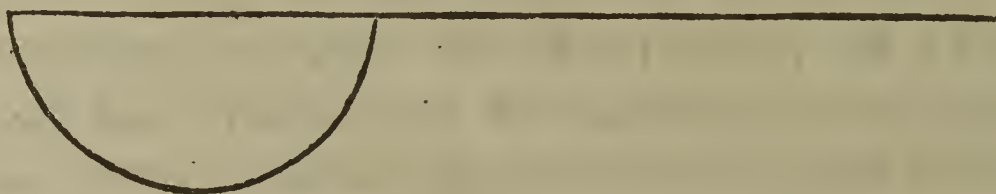
firm upon his haunches, and has them supple and freely, so as to be able to accompany the shoulders, is obedient and ready to both hands, and to the stop, he is then fit to be worked upon passades.

Passade.



Walk him along the side of the wall in a steady, even pace, supporting and keeping him light in the hand, in order to shew him the length of the passade, and the roundness of the *Volte*, or *demivolte*, which he is to make at the end of each line. Stop at the end, and when he has finished the last time of the stop, raise him, and let him make two or three pefades. After this, make a demivolte of two lines in the walk, and while he is turning, and the moment you have closed it, demand again of him two or three pefades, and then let him walk on, in order to make as many to the other hand.

Passade to the left.



You must take care to confirm him well in this lesson: from the walk, you will put him to the trot upon a straight line; from the trot to a slow gallop, and
from

from that to a swifter ; being thus led on by degrees, and step by step, he will be able to furnish all sorts of passades, and to make the demivolte in any air that you have taught him.

You should never put your horse to make a *Volte* or *Demivolte*, at the time that he is disunited, pulls, or is heavy in the hand, or is upon his shoulders ; on the contrary, you should stop him at once, and make him go backward, till you perceive that he is regulated, united, upon his haunches, light *before*, and has taken a good and just appuy.

A perfect passade is made in this manner : your horse standing strait and true upon all his feet, you go off with him at once, you stop him upon his haunches, and in the same *Time* or *Cadence* in which he made his stop, being exactly obedient to the hand and heels, he ought to make the demivolte, balancing himself upon his haunches, and so waiting till you give him the aid to set off again.—It is requisite then that the least motion or hint of the rider should be an absolute command to the horse. If you would have him go off at full speed, yield your hand, and close the calves of your legs upon him ; if he do not answer to this aid, give him the spurs, but you must give them so as not to remove them from the place where they were, and without opening or advancing your legs before you strike.

The *high* passades are those which an horse makes when, being at the end of his line, he makes his demi-
volte

volte in any air he has been taught, either in the *Mezair*, or in *Curvets*, which is very beautiful. Therefore, in high passades, let your horse go off at full speed; let your stop be followed by three curvets; let the demivolte consist of the same number, and demand of him three more before he sets off again. It is usual to make nine curvets when you work an horse alone, and by himself.

The *furious* or violent passades are when an horse gallops at his utmost speed strait forward, and makes his *half stop*, bending and playing his haunches two or three times before he begins his demivolte, which is made upon one line in three *Times*; for at the third *Time* he should finish the demivolte, and be straight upon the line of the passade, in order to go off again and continue it.

This sort of passades was heretofore used in private combats; and although it may appear that the time that is employed in making the half stop is lost, and only hinders you from gaining the croupe of the enemy; yet the half stop is indispensibly necessary, for unless the horse balanced himself upon his haunches, and they bent and played under him, he could never make his demivolte without being in danger of falling.

C H A P. XVI.

Of Pesades.

THE Pesade takes its name from the motion of the horse, which, in this action, leans and lays all the weight of his body upon his haunches. To be perfect, the hinder-feet, which support the whole, ought to be fixed and immoveable, and the fore-part of the horse more or less raised according as the creature will allow; but the fore-legs, from the knee to the feet, must always be extremely bent, and brought under him.

The property of the pesade is to dispose and prepare an horse for all sorts of maneges, for it is the foundation of all the *Airs*; great caution, however, must be had not to teach your horse to rise up, or stand upon his haunches, which is making a pesade, if he is not quite exact and obedient to the hand and heel; for in this case you would throw him into great disorder, would spoil his mouth, and falsify the appuy, would teach him to make *Points*, as they are called, and even make him become restive, inasmuch, as the generality of horses only rise up to resist their rider, and because they will neither go forward nor turn.

Your horse then being so far advanced, as to be fit to be tried and exercised in the pesade, work him upon
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the walk, the trot, and gallop: stop him in the hand, keep him firm and moderately together; aid with the tongue, the switch, and your legs: the moment you perceive he comprehends what it is you would have him do, though never so little, encourage and caress him. If, in the beginning of this lesson, you were to use force or rigour, he would consider the strictness of your hand, and the aids of the legs, as a punishment; and it would discourage him. It is, therefore, proper to work him gently, and by degrees; therefore, whenever he makes an attempt to rise, caress him, make him go forwards, try to make him rise a second time, either more or less, and use him by degrees to rise higher and higher; you will find that he will soon be able to make his pesades perfect, and to make three or four, or even more, with ease and readiness. Sluggish and heavy horses require, in the beginning, stronger and sharper aids.

There are other horses which are apt to rise of themselves, without being required to do so; drive them forward, in order to prevent them. Some, in making the pesade, do not bend and gather up their fore-legs, but stretch them out, paw, and cross them one over the other in the air, resembling the action of a person's hands who plays upon the spinnet; to these horses you must apply the switch, striking them briskly upon the shoulders or knees.—There are others which, in the instant that you endeavour to make them rise, availing themselves of the power which they have from

being *put together*, in order to perform this action, throw themselves forward in hopes of freeing themselves from all subjection: the only way to correct such vices, is to make the horse go backward the same length of ground that he forced and broke through.

There is another kind of horses which, to avoid being *put together*, in order to make a *pesade*, as well as to resist the rider, will fling their croupe *in* and *out*, sometimes to one side, sometimes to the other; in this case, if you perceive that your horse is apt to fling his croupe more to the left than to the right, you must put him to the wall, the wall being on the left-hand, and there support and confine him with your right-leg, and even *pinch* him, if there be occasion; taking care to carry your hand to the right, but imperceptibly, and no more than what will just serve to shorten the left rein.

If he throws himself to the right, you must put him so as to have the wall on the right; you must support and *pinch* him with your left-leg, and shorten your right rein, by carrying your hand to the left. I must, however, repeat it over and over, that in a lesson of this kind, in which an horse may find out methods and inventions to resist and defend himself, I say, in giving such lessons, the rider ought to be master of the surest judgment, and most consummate prudence.

Moreover, you should take care not to fall into the mistake of those who imagine that the higher an horse rises, the more he is upon his haunches. In the *pesade*, the croupe is pushed back, and the horse bends his haunches ; but if he rises too high, he no longer sits upon his haunches ; for from that moment he becomes stiff, and stands strait upon his hocks ; and instead of throwing his croupe back, he draws it towards him.

This sort of *pesades*, in which the horse rises too high, and stiffens his hock, are called *Goat-Pesades*, as they resemble the action of that animal.

The aids that are to be given in *pesades*, are derived from those used to make an horse go backward. Place your hand as if you intended to make your horse go backward, but close your legs at the same time, and he will rise : for this reason, nothing is more absurd than the method which some horsemen teach their scholars, who oblige them, in order to make their horses rise, to use only the switch ; they must certainly not know that the hand confining the fore-part, and the rider's legs driving the hinder-parts forward, the horse is compelled, whether he will or not, to raise his shoulders from the ground, and to throw all the weight of his body upon his haunches.

C H A P. XVII.

Of the Mezair.

THE gallop is the foundation of the *Terre-a-Terre*, for in these two motions, the principle of the action is the same, since the terre-a-terre is only a shortened gallop, with the croupe *in*, and the haunches following in a close and quick time.

The Mezair is higher than the action of terre-a-terre, and lower than that of curvets: we may therefore conclude that the terre-a-terre is the foundation of the mezair, as well as of curvets. In the terre-a-terre the horse should be more *together* than in the gallop, that he may mark his *Time* or *Cadence* more distinctly; although in a true terre-a-terre there is no times to be marked, for it is rather a gliding of the haunches, which comes from the natural springs in the limbs of the horse.

I have said that the terre-a-terre is the foundation of the mezair; in effect, the higher you raise the foreparts of the horse, the slower and more distinct his actions will be; and by making him beat and mark the *Time* with his hinder-feet, instead of gliding them along as in the terre-a-terre, you put him to the mezair, or *half Curvets*.

When an horse works terre-a-terre, he always ought, the same as in the gallop, to lead with the legs that are within the *Volte*; his two fore-feet being in the air, and the moment that they are coming down, his two hind-feet following.

The action of the gallop is always *one, two, three* and *four*: the terre-a-terre is performed upon *two lines*, and in *two times*. The action is like that of *Curvets*, except that it is more under the horse; that is, he bends his haunches more and moves them quicker and closer than in the *Curvets*.

To work an horse terre-a-terre upon large circles, take care to keep your body strait, steady, and true in the saddle, without leaning to one side or the other. Lean upon the outward stirrup, and keep your outward-leg nearer the side of the horse than the other leg, taking care to do it so as not to be perceived. If you go to the right, keep your bridle-hand a little on the out-side of the horse's neck, turning your little finger up without turning your nails at the same time; although, if need be, you must turn them, in order to make the inner-rein work, which passes over the little finger. Keep your arms and elbows to your hips; by this means, you will assure and confine your hand, which ought to accompany, and, if I may so say, run along the line of the circle with the horse.

In the *mezair*, use the same aids as in working upon *Curvets*. Give the aids of the legs with delicacy, and

no stronger than is just necessary to carry your horse forward. Remember, when you close your legs, to make him go forward, to press with the outward in such a degree as to keep your horse confined, and to assist the other in driving him forward; as it is not necessary to lay so much stress on the inner leg, because that serves only to guide the horse, and make him cover and embrace the ground that lays before him.

C H A P. XVIII.

Of Curvets.

OF all the high airs, curvets are the least violent, and consequently the most easy to the horse; inasmuch as nothing is required of him but what he has done before. In reality, to make him stop readily and justly, he has been taught to take a good and true *Appuy*; in order to make him rise, he has been *put together*, and supported firm upon his haunches; to make him advance, to make him go backward, and to make him stop, he has been made acquainted with the aids of the heels and hand, so that to execute curvets, nothing remains for him, but to learn and comprehend the measure and time of the air.

Curvets are derived from and drawn out of the *Pesades*. I have already said that *pesades* ought to be made slowly, very high before; and accompanied a little by the haunches.

Curvets

Curvets are lower *before*; the horse must advance, his haunches, must follow clofer, and beat or mark a quicker *Time*: the haunches must be bent, his hocks be firm, and his two hinder-feet advance equally at every *Time*; and their action must be fhort and quick, juft, and in exact meafure and proportion.

This action, when fuited to the ftrength and difpofition of the horse, is not only beautiful in itfelf, but even neceffary to fix and place his head; becaufe this *Air* is, or ought to be, founded upon the true appuy of his mouth. It likewise lightens the fore-part; for as it cannot be performed unlefs the horse collects his ftrength upon his haunches, it must of confequence take the weight from the fhoulders.

It is well known that in working upon every air, the ftrength, the vigour, and the difpofition of the horse, fhould be confidered; the importance of this attention to thefe qualities in the horse is fufficiently acknowledged, and it is granted and allowed that art ferves, and can ferve to no other end than to improve and make nature perfect. Now it will be eafy to difcover to what *Air* an horse fhould be deftined, and to what he is moft difpofed and capable of executing, by feeing his actions, and obferving the greater or leffer degree of pains which will be requifite to make him fupple. When you defign an horse for the curvets, take care to chufe one which, befides having the neceffary difpofition to that manege, will have likewise patience enough in his temper to perform them well. A natural difpofition

sition alone will not suffice: there are horses which will present themselves to them; but being by nature impatient of all restraint, from the moment that they feel any pain or difficulty in furnishing what you ask of them, they will disobey, and deceive you in the very instant that you thought them gained and conquered. It requires much skill to know how to begin with such horses, and to confirm them in their business. Take it for a certain truth, that you will never succeed, if your horse is not perfectly obedient to the hand and heel: if he is not supple, and able to work upon one line or path, with freedom and ease; and if he is not likewise very well seated upon his haunches in his terre-a-terre, which he ought, to be able to execute perfectly well.

Curvets are improper, and never succeed with horses which have bad feet, and which have any weakness or complaint in their hocks, whatever powers and qualifications they may otherwise have. They are likewise apt to encourage an horse that is *Ramingue* in his vice, and are capable of teaching one which is not so by nature to become *Ramingue*, if he is not adjusted and brought to this air with great prudence. Indeed, impatience and fretfulness often make an horse desperate, when put to this manege; and not being able to endure the correction, nor comprehend the aids, he betakes himself to all sorts of defences; as well as that being confounded through fear, he is bewildered, becomes

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abject and jadish. It is almost impossible to say, which of these imperfections is hardest to cure.

Before you put an horse to make curvets, he ought to work terre a-terre; and if he cannot do this, he ought to be able to change hands upon *one* and *two* lines, to go off readily, and to make a good stop. After this, he should be able to make pesades easily, and so high before as to be felt and supported in the hand; and always make them upon a strait line.

After this, ask of him two or three curvets; let him go then two or three steps, then make two or three curvets, and so alternately. If you find that your horse is well in the hand, and that he advances regularly, is patient, and does not break his line, but keep even upon it, he will dress very easily, and soon: if he presses forward too much, make him curvet in the same place, and make him often go backward. After he has thus made two or three, demand then more of him, afterwards make him go backward, and so successively.

One sees but few horses which, in making curvets, plant themselves well upon their haunches and heels; at least, that do not hang back, and who beat and mark equally and smartly the measure of the air, and keep their heads true, and croupe steady; wherefore, the first lessons should be slow and gentle, making your horse rise very high before, and for this reason, because the longer time the horse is in the air, the easier it will be to him to adjust himself upon his haunches,
and

and to assure his head, and bend or gather up his fore-legs; on the contrary, if he does not rise high before, he only beats and throws about the dust, and shuffles his legs, and can never assemble the different parts of his body, and be united as he ought to be, in this manege.

When an horse, in his first curvets, makes of himself his *Beats* or *Times* diligent and quick, it is to be feared that this is only owing to fire and impatience; in this case, there will be reason to suspect that he has not strength sufficient for this manege, that he will soon do nothing but shuffle and throw about his legs, without rising as he ought, or else that he will become *entier*; but if he rises freely, and sufficiently high, without being in a hurry, or stiffening himself, and bends his hocks, it will then be very easy to shorten and reduce, and adjust the measure of his air, and to make it perfect in proportion to his resolution, strength, and activity. If, when you are going to raise him, he rises suddenly of himself, consider whether this hasty action be not a proof likewise of what I have just now told you.

The beauty and perfection of the fine airs, when neatly executed, and their time just and true, do not consist so much in the diligence and quickness with which the horse brings his hinder-feet to the ground, and makes his *Beats*; for if that were the proof, the horse would not have sufficient time to raise his fore-part, and to gather his legs under him; but the true measure, and the harmony of his *Time*, are when the hinder-feet follow

smoothly; and answer immediately to the fore-feet; and that these rise again in the instant that the others touch the ground.

To teach your horse to beat his curvets neatly, and in equal time and measure, take care to keep him in, and in a good and just appuy; keep yourself strait, and well stretched down in the saddle, but without any stiffness, preserving always a certain ease and freedom, which is the characteristic of an horseman; let your hand be about three fingers breadth above the pommel of the saddle, and a little forward or advanced, keeping your nails up, and be diligent and ready to raise your horse: when you do this, put your body a little forward, but so as not to let it be perceived; above all, put no stress in your legs, but let them be easy and loose, and they will catch the *Time* of themselves better than you can give it: I am now speaking of an high-drest and perfect horse, which works with the greatest exactness; for if he was to break his line, to throw himself from one side to the other, refuse to advance, or not to lift his legs, you would then be obliged to give the aids in proportion to his feeling and understanding.

It is not requisite that an horse should be absolutely perfect in curvets strait forward, before you put him to make them upon *Voltes*: by being accustomed to make them only strait forwards, when he is put to do them differently, he would feel a

fresh constraint ; in this case he might break and perplex his air in the action of turning, he would falsify the *Volte*, and perhaps fall into many disorders : it is therefore right, as soon as he is grounded a little in curvets strait forwards, to begin to teach him the *Time*, and the proportions of the *Volte*.

Walk him then upon a volte that is sufficiently large, and exactly round, taking care that he walks neither too slow nor too fast, and making him bring in his head to the volte, that he may acquire a habit of looking always into the volte, without letting his hind-feet however go off the line of his fore-feet.

Having thus taught him in the walk to both hands the space or circumference of the volte, let him make three pefades, then three more, and let him make them with patience, and justly, without stopping. Trot him then upon the volte, stop him without letting him rise, caress him, and begin with him again to the other hand, and repeat the same. When he begins to understand this lesson, let him make two pefades together ; then let him walk, as before ; and observe these rules, and this method, without hurrying or pressing him ; encrease by degrees the number of pefades, and let him walk less as he begins to work with more ease ; by these means he will soon be brought to furnish an entire volte.

When your horse is so far advanced as to work upon the large voltes in this slow manner, begin then by degrees to contract his compass of ground, and the

measure of the pefades, till the volte and the air are reduced to their exact proportions, preventing him by aids and corrections from putting his croupe *out*, or bringing it too much within the volte; and taking care that he makes no wrong or aukward action with his head.

It is impossible that an horse should furnish his air high, without shortening and contracting his body a good deal beyond his natural posture or *make*, because the action of itself is contracted and supported on the haunches, in such a manner, that the hinder-feet must of necessity advance, and widen the line which they made in the walk, or else the fore-feet must go back, and keep up to the line and roundness of the *Volte*, or else that the hinder and fore-feet, keeping an equal proportion, and answering each to each, shorten it equally: these different effects are very essential, and worth remarking. The first aid to be given, should be with the legs, in order to make the horse's fore-feet keep through this high air in the line of the volte, which he had marked out before in the walk. If he goes large, or quits the line, or abandons himself upon his shoulders, or upon the hand, the first aid then should come from the hand; this, by confining, will operate so as to raise him, and the hind-feet will come upon the line described in the passage: lastly, if the horse is obedient, the rider will be able to unite him both behind and before, by the usual aids of the hand and heel acting together.

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When an horse walks or trots upon the volte, he is supported in his action by one of his fore, and one of his hinder-feet, which are both upon the ground together, while the other two are in the air; so that according to this method, the line of the fore-feet, and that of the hinder, are made at the same time; but when he raises his air, and advances upon the *Volte*, all his actions are changed, for then the two fore-feet are lifted up the first; and while they are coming down, he lifts the two hinder-feet from the ground together, to finish and continue the *Beats* or *Time* of his air. The fore-feet, being more advanced than the hinder, must necessarily come down first, and consequently the horse can never be upon strait lines crossing each other, as he is when he walks or trots upon the volte. Moreover, in an high air, the horse does not only shorten and contract his whole action, but the better to strengthen and assist the attitude in which he executes his air, he opens and widens his hinder-feet, keeping them at least at twice the distance one from the other, that he did when he only walked or trotted upon the volte, and consequently describes different lines.

There are three actions, and three motions, still to be considered in making curvets. These are to raise him, to support him while he is in the air, and to make him go forwards. To raise him, is to lift him up as it were by the action of the hand, and put him upon an high air; to support, is to hinder him from bringing his fore-part too soon to the ground; and carrying him forward, is

to raise, support, and make him go forward at the same time, while the horse is off the ground.

To make an horse go in curvets sideways, aid only with the hand, keeping his head to the wall. For instance, to the right, aid him chiefly with the outward-rein; that is to say, turn your hand to the right, for then the left-rein, which is the outward-rein, will be shortened, and operate upon the shoulders so as to work them. If they go too much, use your inner-rein, carrying your hand out, and in such a manner that the shoulders may go before the croupe. Let him make three curvets sideways, passage him afterwards always sideways; then let him make the same number of curvets sideways and obliquely again, and begin by little and little to diminish his passage, and augment the curvets, till he is able to furnish, without intervals, an entire volte upon two lines.

Curvets made backward are more fatiguing, and more apt to make an horse rebel, than curvets strait forward upon the voltes, demivoltes, or sideways. To teach him to make them backwards, you must make him go backward; afterwards put him to make three or four curvets in the same place, that is without advancing. Then make him go backward again; let him make the same number again, and so successively, till he makes them readily and without resistance.

By habit he will expect to be made to go backward immediately after the last curvet: now, the moment he
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has made one in the same place, when he is making the second, seize the moment just as he is coming down, and pull him back, marking a *Time* with your hand, just as you would to make an horse go backward which resisted the hand; and this *time* of the hand being made, ease it immediately. In this manner continue the curvets, pulling more or less according as he obeys or resists, observing to lessen the times of putting him back, and to encrease the number of the curvets backwards. If he drags his haunches; that is, if the hinder feet do not go together, but one after the other, pinch him with both spurs; but you must put them very far back, and apply them with great delicacy, and take care that he be in the hand when he comes down. If with all this he continues disunited, aid on the croupe with the switch, turning the bigger end of it in your hand, and this will make him work and keep his *Time* or *Beats* very exactly.

To go backwards in curvets, aid with the outward-rein, you will confine the fore-part, and widen the hinder legs, which ought to be at liberty; because it is with them that he leads. They are followed by the fore-part, which should keep the same ground or track. You must keep your hand low, that the horse may not go too high. Let your body be a little forward, to give the greater liberty to the hinder legs, which are those that lead, and do not aid with your legs, unless he drags his haunches. If the horse does not unite of his own accord, you must catch the time with your bridle-hand, as
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the horse is coming to the ground ; in that instant put your hand towards your body, and so pull him back.

Let us now see how you should be placed in the saddle, to make curvets upon the voltes. Let only your outward hip and outward haunch be a little advanced, and remember to loosen always and relax the inside of your knees, or your legs from the knees. When you intend to change to the left, let your hand accompany and correspond with your right-leg, which is to operate ; when you would change to the right, let it answer to your left-leg ; having given this aid, replace yourself, stretch yourself down again in your saddle, take away your legs, one or the other, forbear to aid, and let the balance of body be no more than just on the inside.

Understanding thus, and being master of the aids for working an horse in *Curvets* strait forwards, backwards, sideways, to the right and left, you will be able easily to teach your horse to make the figure of a *Cross*, or even dance the *Saraband* in this air ; but this requires as much justness and activity in the horse, as exactness and delicacy in the rider, to give the aids ; and very few horses are able to execute all these lessons which I have described: the utmost efforts of art, and the greatest suppleness that an horse can acquire, will be in vain, and unsuccessful, if he is not by nature inclined and disposed to the manege. That sort of exercise which hits the temper best, and suits the strength

strength of an horse, will appear graceful, and preserve his health, while that which is opposite to his temper and genius, will dishearten him, make him timid and abject, and plunge him into numberless ails and vices.

C H A P. XIX.

Of Croupades and Balotades.

THE *Croupade* is a leap, in which the horse draws up his hinder-legs as if he meant to shorten and truss them up under his belly.

The *Balotade* is likewise a leap, in which the horse seems as if he intended to kick out ; but, without doing it, he only offers, or makes a half kick, shewing only the shoes of his hinder-feet.

The horses that are destined to these *Airs* ought to have a light and steady mouth, and an active and lively disposition, with clean and nervous strength ; for all the art and knowledge of the horseman can never confer these qualities, which yet are essentially necessary, to the perfection of this manege.

The *Croupades* and *Balotades* are different from *Curvets* inasmuch, as they are much higher behind, and consequently their time and measure not so quick and close, but slower, and more extended ; therefore the rider should keep his horse's *Croupe* ready, and in awe, by striking it from time to time with the switch, support-

ing him not quite so high *before*, and observing to aid with his legs slower, and not so forward as in curvets.

As the perfection of curvets, both upon the voltes, and strait forwards, is owing to the ease and justness of the pesades, the goodness of *Croupades* and *Balotades* depends likewise upon the same rules. Your horse being made light *before*, by the means of pesades and curvets, begin by making him rise, as well *before as behind*, less however in the first lessons than afterwards; for you will never bring him to the true pitch, were you to exhaust all his strength at once. Since while he is pressed and compelled to put forth all his strength, he will never be able to catch and mark the *Time*, the *Cadence*, and the just *Beats* of his air, both *behind and before*.

I have already said that the *Croupades* and the *Balotades* are higher than the curvet; they, nevertheless, partake of it, for though an horse that makes balotades, makes the measure of each time as high behind as before, yet he follows the *Beat* of his fore-feet with that of his hinder-feet, the same as in curvets; for this reason, the horse that is intended for the croupades and balotades, ought to be more active, light, and strong, than one that is to be dressed for curvets, as less is required than for one which is put to make *Caprioles* strait forwards, in the same place, or on voltes of one line, and repeated in the same place.

To manage the strength and vigour of the horse you

intend to work upon the voltes, in croupades and balotades, let the line of the volte be larger than for curvets, and let the action of the shoulders not be quite so high; thus you will not only check and confine his activity and lightness, but, by raising his shoulders in a less degree, you will give liberty to his croupe, and he will be enabled by this method to furnish his air altogether, that is *before and behind*, better, and with more ease; there is still another reason for this, for when the shoulders come to the ground from too great a height, the shock alarms and disorders the mouth; and thus the horse losing the steadiness of his appuy, he never will raise his croupe so high as he ought, to make perfect balotades.

C H A P. XX.

Of Caprioles.

THERE is no such thing as an universal horse; that is, as an horse which works equally well upon all *Airs*, the *Terre-a-Terre*, the *Curvets*, *Mexair*, *Croupades*, *Balotades*, and *Caprioles*, each horse having a particular disposition, which inclines him to some certain *Air* which suits him best.

An horse that is naturally inclined to the *high Airs*, ought to be managed with great gentleness and patience; inasmuch, as he will be in greater danger of be-

ing disgusted and spoiled, as his disposition to the high airs is owing generally to the gaiety and sprightliness of his temper; and as such tempers are usually averse to subjection, constraint, and correction, rigour and severity would make him become timid and angry, and then he could not attend to and catch the time, order, and measure, of the high airs; therefore, if you would reduce him to the justness of the high airs, and teach him their harmony and measure, you must not expect to succeed by any other ways than by giving your instructions with great patience and judgment, and soon or late he will be gained.

The feet are the foundations upon which all the high airs, if I may use the word, are built. They ought then to be attended to very strictly; for if your horse has any pain, weakness, or other defect in his feet, he will be so much the more unfit to execute the leaps, as the pain, which he must feel when he comes to the ground, would shoot quite to his brain. As a proof of this, when an horse whose feet are bad or tender, trots upon the stones, or hard ground, you will see him shut his eyes, drop his head at each step, and shake his tail from very pain.

The *Capriole* is the most violent of the high airs. To make it perfect, the horse should raise his fore-parts and his hinder to an equal height; and when he strikes out behind, his croupe should be upon a level with his withers. In rising, and in coming down, his head and mouth should be quite steady and firm; and he should

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present his fore-head quite strait: when he rises, his fore-legs should be bent under him a good deal, and equally. When he strikes out with his hinder-legs, he ought to do it nervously, and with all his force; and his two feet should be even, of an equal height, and their action the same: lastly, the horse should, at every leap, fall a foot and a half, or the space of two feet distant from the spot from which he rose.

I do not assert that, in order to make caprioles, an horse must necessarily pass through *Curvets* and *Balotades*, for there are horses which are naturally more light, and active in their loins than strong, and which are brought to leap with more difficulty, than to the other airs in which their strength must be much more united, and their disposition attended to; but yet it is certain, that if the horse is brought to rise by degrees, and is worked in the intermediate airs, before he undertakes the *Caprioles*, he will not weaken and strain himself so much, and will be sooner confirmed in his lessons, than one which begins at once with the caprioles.

Having thus explained, to demonstration, the motions of the horse, when he makes a perfect capriole, you may thence gather that they have an effect directly opposite to that of *pesades* and *curvets*. These two airs are proper to assure the head of the horse, and to make it light, and this by so much the more as the principal action depends upon the haunches, and a moderate ap-puy of the mouth; but caprioles are apt to give too
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great an appuy, because the horse, when he makes the strongest action of his air, that is when he strikes out as he is coming to the ground, is entirely supported by the hand ; therefore, before he is put to leap, he ought to have a perfect appuy, and his shoulders should at least be suppled and lightened, by having made pesades ; and he should be without fear, anger, or any kind of uneasiness, because, as I have already said, by leaping, he learns to know his own strength and power, and he may put it to bad purposes, to free himself from obedience, and to indulge his caprice and ill humour.

Some horses have a disposition to this air, and sufficient strength to go through it : but their mouths are so delicate, sensible, and averse to the hand, that you cannot support them without hindering them from advancing ; hence it follows, that their action before is cold and slow, and never sufficiently high, and they cannot be carried forward when they raise their croupe, and strike out ; and it is impossible to keep them firm as they come down. To remedy this, begin their lesson upon the trot, and press them in it so smartly, as to make them often go into the gallop ; observe a medium, in order to save their strength and vigour, that they may furnish as many leaps as is requisite to the perfection of the air.

Do the same with an horse that is too strong, and who retains and avails himself of the strength of his back, so as not to make his leaps freely and readily ;
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by this means you will abate his superfluous vigour, which serves only to disunite and make him troublesome.

It is usual to supple a horse that is light in the hand by means of the trot, before you teach him to leap; but a contrary method must be observed with those which are heavy and clumsy, or that pull upon the hand. Gallop and trot them; but when they are made obedient, and dressed to the caprioles, their appuy, in leaping, will grow by degrees lighter, and more temperate: the exercise of the trot and gallop will take away all the fear of the aids and corrections, and the day following they will present themselves more freely and willingly. With respect to the horse which pulls, or wants to force the hand, do not try to correct him, by making him go backwards, because by working him upon his bars too much with the bit, you would make them become hard and insensible; but compel him to make some caprioles with his face to the wall, and keep him up to it closer, or farther off, as you find him heavy, or endeavouring to force the hand; by this method you will constrain him to shorten his leaps, and give more attention to his business. If he abandons himself, or bears too hard upon the hand, hold him firm at the end of his leap, and in the instant that his feet are coming to the ground, yield your hand immediately to him, and he will abandon himself much less upon the bit. If he retains himself, and hangs back, easing your hand to him alone will not be sufficient; but to make him

him advance, you must push him up to his bit, by aiding him briskly, and in time, with your legs.

To dress an horse to the caprioles, the pillars may be employed, or they may be dispensed with.—Let us explain the rules we should follow, with respect to both these methods.

It is certain that the pillars are of use in putting an horse to this air. Tie him to them, make him keep up to his bit properly, or *what is called fill up the Cords*, and endeavour, by little and little, to make him rise before, taking care to make him bend his knees, and gather up his legs, as much as you possibly can. For this purpose, use your switch briskly, for if you can teach him to bend his legs well, his manege will be infinitely more beautiful, as well as that he will be much lighter in the hand.

Having thus gained the fore-part, put him in the pillars again, making the cords somewhat shorter, in order to make him raise his croupe from the ground, and jerk out equally, and at the same time, with both his hinder-legs, which you must teach him to do, by attacking and striking him upon the croupe with the switch or chambriere.

When he is so far advanced as to be able to rise before, and lash out behind, it will be proper to teach him to unite these two times, and perform them together. Let him then be mounted, and always in the pillars; let the rider support him in the hand, and put him to make one or two leaps, without leaning upon the cords
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of the cavesson, in order that he may learn to take a just appuy, and to feel it. As soon as he begins to know and obey the hand, he should be aided gently with the calves of the legs, should be supported, and you should *pinch* him delicately and finely with both spurs.

If he answers once or twice to these aids, without losing his temper, or being angry, you will have great reason to expect that he will soon furnish his leaps equally and justly, with respect to the hand and heel.

Having brought him thus far by means of the pillars, walk him strait forward a certain space; and if he does not offer to rise of himself, try to make him. If he himself takes the right time, seize the moment, avail yourself of it, and let him make two or three, or four caprioles, or one or two, according as you judge it necessary: by letting him walk thus calmly and quietly, in a short time he will, of himself, begin to make caprioles strait forward; but in case he should discover any signs of resistance to the hand or heel, or the other aids, immediately have recourse to the cavesson and pillars.

This is, in short, the method of adjusting and dressing an horse for caprioles, by the means of the pillars. A method extremely dangerous in itself, and capable of spoiling and making an horse become desperate and ungovernable, if it is not practised by persons of the most consummate skill and experience.

The method which I prefer, is indeed more difficult and painful to the horse, but better and more sure.

The horse having been well exercised in *Pesades*, walk him strait forward, keeping him *together*, and supporting him so as to hold and keep him in the hand, but not to such a degree as to stop him entirely. After this, strike him gently with the end of the switch upon his croupe and buttocks, and continue to do it till he lifts up his croupe and kicks : you should then caress him, and let him walk some steps, and then attack him again, not minding to make him rise before, nor hindering him from it, if he offers so to do.—Remember to encourage and coax him every time that he answers to the aids, and obeys.

Bein thus acquainted with the aid of the switch, let him make *pesades* of a moderate height, strait forward, and at the second or third, attack him behind with your switch, to make him lash out. If he obeys, make him rise *before* again in the minute that his hinder-legs come to the ground, in order to make him furnish two or three *pesades*, to work his haunches. After this, coax and caress without letting him stir from the place ; if his appuy be firm and good, and in case it is hard, make him go backward, or if it is light and just, let him advance quietly and slowly.

To enable him to make his leaps just, and to know the exact *Time* of making them, you should no longer regard what number of *pesades* he makes before or after his leap, but in the moment that you feel him ready and prepared, and whilst he is in the *pesade*, aid him briskly behind, letting him, in the beginning, not
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rife fo high *before*, when you intend he fhould yerkerk out behind, as he would, were he only to make a pefade, that fo his croupe may be more at liberty, and he may yerkerk out with greater eafe. In proportion as his croupe becomes light and active, you may raife his fore-part higher and higher, and fupport it while in the air, till he makes his leaps true, and in juft proportion.

When you have fufficiently practifed thefe leffons, you may retrench by degrees the number of the pefades, which feparated and divided the leaps. You may demand now of him two leaps together; from thefe you may come, with patience and difcretion, to three, or from three to four leaps; and laftly, to as many as he can furnifh in the fame air, and with equal ftrength. Remember always to make him finifh upon his haunches; it is the only fure way to prevent all the diforders an horfe may be guilty of from impatience and fear.

There are fome horfes who will leap very high, and with great agility ftrait forwards, which, when put to leap upon the voltes, lofe all their natural grace and beauty; the reafon is, that they fail for want of ftrength, and are not equal to the task in which all their motions are forced and conftained.

If you find an horfe which has a good and firm ap-puy, and which has ftrength fufficient to furnifh this air upon the voltes; begin with him by making him know the fpace and roundnefs of the volte to each

hand; let him walk round it in a slow and distinct pace, keeping his croupe very much pressed and confined upon the line of the volte, which ought to be much larger for *this air* than for *Croupades* and *Balotades*. This being done, make him rise, and let him make one or two caprioles, followed by as many pefades; then walk him two or three steps upon the same line, then raise him again, supporting him more and more, and keeping him even upon the line of the volte, so that it may be exactly round, and confining his croupe with your outward-leg.

If this lesson be given with judgment, your horse will soon make all the *Voltes* in the same air; and to make him furnish a second, as soon as he has closed and finished the first, raise him again, and, without letting him stop, get from him as many leaps as you can, working him always upon the volte, in which he walks and leaps alternately, till he closes and ends it with the same vigour and resolution as he did the first.

Aid always with the outward-rein, either upon the voltes, or when you leap strait forwards, you will narrow and confine the fore-parts, and enlarge the hinder-parts, by which means the croupe will not be pressed, but free and unconstrained.

I will enlarge no farther upon this chapter: for what regards the making caprioles upon the voltes, you may look back to what has been already said on the subject of curvets; and remember that the surest way to succeed, when you undertake to dress an horse to caprioles,

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is to arm yourself with a patience that nothing can subdue or shake; and to prefer for this purpose such horses as have a disposition, are active, light, and have a clean finewy strength, to such as are endowed with greater strength and force, for these last never leap regularly, and are fit for nothing but to break their rider's backs, and make them spit blood, by their irregular, violent, and unexpected motions.

C H A P. XXI.

Of the Step and Leap.

THE step and leap is composed of three *Airs*: of the step, which is the action of the *Terre-a-Terre*; the rising *before*, which is a curvet; and the *Leap*, which is a *Capriole*.

This manege is infinitely less painful to an horse than the capriole; for when you dress an horse to the capriole, he will of himself take to this air for his ease and relief, and in time these horses, which have been dress'd to the caprioles, will execute only *Balotades* and *Croupades*, unless particular care is taken to make them jerk out.

It is this, likewise, which, next to running a brisk course, enlivens and animates an horse most: to reduce an horse to the justness of this air, you must begin by emboldening and making him lose all fear of correc-

tion, teaching him to keep his head steady, and in a proper place, lightening his fore-parts by putting him to make *Pesades*, and teaching him to know the aid of the switch, the same as in the lesson of the capriole, and by giving him a firm and good appuy, and full in the hand; though it is certain that the *Step* contributes to give him this appuy, in as much as that it puts him in the hand; besides, that it gives him strength and agility to leap, just as we ourselves leap with a quicker spring while running, than if we were to stand quite still and leap; therefore, most old horses generally fall into this air.

When your horse is sufficiently knowing in these several particulars, teach him to rise, and hold him in the air; then let him make three or four *Pesades*, and afterwards let him walk four or five steps slow and equal; if he forces the hand, or retains himself too much, he should be made to trot these four or five steps rather than walk; after this, make him rise again, and continue this lesson for some days.

When he is so far advanced as to comprehend and understand this sufficiently, begin by putting him to make a *pesade*; demand then a leap, and finish by letting him make two *pesades* together.

There are two things to be observed, which are very essential in this lesson: one, that when he is to make the leap, he should not rise so high *before* as when he makes *Pesades* only, that so he may jerk out with greater ease and liberty; the other caution is always to

make your last pefade longer and higher than the other, in order to prevent your horse from making any irregular motions, by shuffling about his legs, if he should be angry and impatient, as well as to keep him in a more exact obedience, and to make him light in the hand, if he is naturally heavy and loaded in his fore-parts, or apt to lean too much upon the hand.

Again, reduce the third or fourth pefade into a leap, as you did the first, then make two pefades following; and after this, let him walk quietly four or five steps, that he may make again the same number of pefades, and in the same order. In proportion as the horse begins to understand, and is able to execute these lessons, you should augment likewise the leaps one by one, without hurrying or changing their order, making always between two leaps a single pefade, but lower than those in the first lesson, and then two more again after the last leap, and sufficiently high.

By degrees the horse will grow active and light in his hinder-parts: you must raise him then higher before, and support him longer in the air, in order to make him form the leaps perfect, by means of prudent and judicious rules, often practised and repeated.

If an horse forces the hand, or presses forward more than you would have him, either from heaviness of make, or from having too much fire in his temper; in this case, you should oblige him to make the pefades in the same place, without stirring from it; and instead
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of letting him advance four or five steps, you should make him go backward as many.

This correction will cure him of the habit of pressing forward, and forcing the hand. Upon this occasion, likewise, you should use a hand-spur to prick his croupe, instead of a switch.

To make this air just and perfect, it is necessary that the action of the leap be finished as in the caprioles, except that it ought to be more extended; and that the pesade, which is made between the two leaps, should be changed into a *time* of a quick and short gallop; that is, the two hinder-feet ought to follow together in a quick *time*, and briskly, the fore-feet, as in curvets in the mezair; but in this the horse should advance more, not be so much together, nor rise so high.

The perfection of this time of the gallop depends upon the justness of the horseman's motions. They ought to be infinitely more exact in this lesson than in the caprioles, or any other airs which are performed strait forward.

In reality, if the horseman is too slow, and does not catch the exact *time* which parts the two leaps; the leap which follows will be without any spring or vigour, because the animal so restrained and held back can never extend himself, or putforth all his strength: if he does not support and raise his shoulders sufficiently high, the croupe will then be lower than it ought to be, and this disproportion will force the horse to toss up his
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nose, or make some other bad motion with his head as he is coming to the ground in his leap; or else it will happen from this, that the succeeding *time* will be so precipitate, that the next leap will be false and imperfect, as the horse will not be sufficiently united, but will be too heavy, and lean upon the hand. If he is not *together*, the leaps will be too much extended, and consequently weak and loose; because the horse will not be able to collect his strength, in order to make it equal to the first.

Learn then, in a few words, what should be the horseman's feat, and what actions he should use in this lesson.

He should never force, alter, or lose the true appuy, either in raising, supporting, holding in, or driving forward his horse.

His hand should be not only firm and steady, but it is indispensably necessary that his feat be exactly strait and just; for since the arm is an appendix of the body, it is certain that the motions of the horse shake or disorder the body of the rider; the bridle-hand must inevitably be shook, and consequently the true appuy destroyed.

In this attitude then approach the calves of your legs, support and hold your horse up with your hand; and when the fore-part is at its due height, aid with the switch upon the croupe.

If your horse rises before, keep your body strait and firm; if he lifts or tosses up his croupe, or yerks out,

fling your shoulders back, without turning your head to one side or the other, continuing the action of the hand that holds the switch.

Remember, that all the motions of your body be so neat and fine as to be imperceptible: as to what action is the most graceful for the switch-hand, that over the shoulder is thought the best; but then this shoulder must not be more back than the other; and care must be taken that the motion be quick and neat, and that the horse do not see it so plainly as to be alarmed at it.

I have said that when the horse makes his leaps too *long* and *extended*, you should then aid with the *Hand-Spur*, and for this reason, because the *Hand-Spur* will make the horse raise his croupe without advancing, as the effect of the switch will be to raise the croupe, and drive the horse forward at the same time; it should therefore be used to such horses as retain themselves.

Remember that you should never be extreme with your horse, and work him beyond his strength and ability: indeed one should never ask of an horse above half of what he can do; for if you work him till he grows languid and tired, and his strength and wind fail him, you will be compelled to give your aids rough and openly; and when that happens, neither the rider nor the horse can appear with brilliancy and grace.

C H A P.

C H A P. XXII.

Of the Pirouette.

THE air called the *Pirouette* is formed out of the *Volte*, or rather may be defined to be a *Volte*, which the horse makes in the space of his own length, without quitting the spot of ground upon which he works; his haunches remaining firm in the center, and his shoulders furnishing and describing the circle. In this action, the *inner* hinder-leg must not be lifted from the ground, but turned round in the same place, like a pivot, while the three other legs, and the body of the horse, turn and wheel round it at the same time.

The *half Pirouette* is consequently an *half Volte* in the same place, and performed by the horse in the compass of his own length; a sort of narrow *Change* which is executed by turning the horse circularly from *Head to Tail*, with the haunches confined and fixed to the center.

Before an horse is put to make *Pirouettes*, which should always be in the *Gallop*, he should be taught to make *half Pirouettes* to both hands in the *Walk*, sometimes in one place, sometimes in another, in order to prepare and enable him to make them whole and entire, and to execute them roundly and

rapidly in the gallop. In proportion as he is found to obey without reluctance or confusion, his pace must be quickened, and he may be called upon to perform complete *Pirouettes* in the *Passage* or *Trot*; and when he is able to furnish them in this pace, without disordering his haunches, and turn himself so justly that he can bring his head and shoulders back to the spot where they were when he began to turn, it is a proof that he will soon be able to make them in the *Gallop* with readiness and facility.

If, nevertheless, after having been made sufficiently supple and obedient, he resists and refuses to undertake this air, it is a sign that his haunches are not equal to the task of bearing the weight of his fore-parts, together with that of the rider; while, if on the contrary, he has the requisite talents and powers, he will cheerfully furnish as many pirouettes as the prudent horseman will demand.

To *change* in the *Pirouette*, the *Rider* must take care to place the horse's head on the side opposite to that to which he was turning, with quickness and precision; and remember to support him with the *outward* leg, to hinder the croupe from swerving from the center: the horse, however, must not be bent to so great a degree as in the *Voltes*, because if the head was turned too much *in*, or towards the center, the croupe must, by a necessary consequence, be pushed from it, in working in this *Air*.

The manner of making *Pirouettes* is various, and depends upon the pleasure of the rider, and the disposition of the horse: sometimes they are made in the middle of a *Change*, but without interrupting the order of the air; but the truest and most beautiful method of executing them, as well as of displaying the activity, obedience, and justness of the horse, is, as it were, to *extract* them from the *Volte*, by gradually narrowing and confining the horse upon the circle, till he gets the center, and then to put him to the *Pirouette*, and make him supply as many as his vigour and wind will permit.

The merit and excellence of this air consist in the horse's being able to furnish many of them together, with the same truth, exactness, and rapidity; an horse, therefore, to be capable of shining in this action, ought to be very free and supple in his shoulders, to have great elasticity in his haunches, and to be firm and steady upon them, as well as to boast a temper in which patience, resolution, and spirit, are happily mixed. Few horses, therefore, are to be met with which are equal to this beautiful manege; so few, that an horseman will at once wish and despair of finding them.



ADDITIONS AND REMARKS

TO THE

FIRST PART OF VOL. II.

PAGE 2. "This contrariety of opinions," &c.]
The first endeavour of those who wish to be horsemen, should be to attain a firm and graceful seat ; and the perfection of this, as of most other arts and accomplishments, depend upon the ease and simplicity with which they are executed, being so free from affectation and constraint, as to appear quite natural and familiar.

Page 4. "The parts which ought to be without motion," &c.] They ought to be so far without motion as not to wriggle and roll about so as to disturb the horse, or render the seat weak and loose ; but the thighs may be relaxed, and even opened to a certain degree with propriety and advantage, when the horse hesitates, and doubts whether he shall advance or not ; and the body

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may likewise, upon some occasions, become moveable and change its posture to a certain degree. When the horse *retains* himself, it may be flung back more or less as the case requires; and consequently inclined forward, when he rises so high as to be in danger of falling backward.

Page 5. "Trust to the weight of his body, &c."] It is for this reason that beginners are put to ride without stirrups; for were they allowed to use them before they had acquired an equilibrio, and were able to stretch their legs and thighs, so as to sit down firmly in the saddle, and close to it, they would either lose their stirrups, by not being able to keep their feet in them, or the stirrups must be somewhat shortened to give the feet a better hold; in which case, the rider would be pushed upwards from the saddle, and the seat destroyed throughout; the parts of the body, like the links of a chain, depending upon one another. Safety likewise requires, that they should ride without them, as a fall, if a fall should happen, is less dangerous.

It is the general practice of those who undertake to teach the principles of horsemanship, when they put a scholar upon an horse, to mix and confound many rules and precepts together, which ought to be distinct and separate: such as making him attend to the guidance of the horse, demanding an exactness of hand, and other particulars, which they crowd upon him before

fore he is able to execute, or even understand, half of them. The better way would be, perhaps, to proceed more slowly, to instruct more gradually, and not to think of the *Aids*, of the effects of the *Hand*, and other the more nice and essential parts of the art, till the *Seat* is gained and confirmed.

For this purpose, let the seat alone be cultivated for some time ; and when the scholar is arrived to a certain degree of firmness and confidence, if the horse can be trusted, let the master hold the *Longe*, and the pupil, abandoning the government of him to the master, ride him to both hands, with his hands behind him. This will very soon settle him with firmness in the saddle, will advance his waist, will place his head, will stretch him down in the saddle, will teach him to lean gently to the side to which he turns, so as to unite himself to his horse, and go with him ; and will give that firmness, ease, and just poise of the body, which constitute a perfect seat, founded in truth and nature, and upon principles so certain, that whoever shall think fit to reduce them to practice, will find them confirmed and justified by it.

Nor would it be improper to accustom the scholar to mount and dismount on both sides of the horse, as many occasions may happen to make it necessary, as well as that he cannot have too much activity and address ; for which reason it is to be lamented, that the art of *vaulting* is discontinued. There is likewise another duty too essential to be omitted, but hitherto, I fear, never

performed or thought of by masters, otherwise very diligent and very capable in their profession. They never instruct their pupils in the *Principles and Theory* of the art, by reading lectures to them, explaining how the natural paces are performed, wherein they differ from each other, in what their perfection consists ; what are the elements which form the *Airs* of the manege, in all their extent ; why some horses succeed best in some, others in different, and none in all, owing to their mould, limbs, temper, and other particulars, which, by not joining theory with practice, are unknown to many who may shine in a manege, but work as mechanically and superficially as the horses they ride.

Page 10. “ A delicacy which nature,” &c.] This is a refinement beyond truth and matter of fact. The *Head* is more concerned in this business than the *Hand*, which acts but as a servant, or tool, under the direction of the head ; for the moment the horseman understands so far as to ascertain *what* degree of strength is necessary, and to what proportion the hand should be *firm* or *light*, he will be able at once to execute with the strictest exactness all that he intends, and the fineness of feeling, or thickness, or tenderness of his nerves and skin are not in the least to be regarded.

Page 13. “ Not to pass from one extreme,” &c.] The caution and delicacy here prescribed, seem to be
so

so nice and strict, as rather to defeat, than promote the ends they labour to attain. The reasons assigned for not permitting the horseman to go at once from a *firm* to a *slack* rein are, that in that case he would abandon his horse, would surprize and deprive him of the support to which he trusted; and that in doing it he must *jirk* his hand, and give a shock to the mouth; which rough and irregular motion would be sufficient to falsify the finest *Appuy*, and ruin a good mouth. With respect to these consequences happening, it may be answered, that if the *mouth is good*, and the *Appuy just and fine*, these severities of the hand *can never be wanted*; and if it is otherwise, the passing at once from a *firm* to a *slack hand*, by producing the effects above-mentioned, of surprizing the horse, and depriving him of the support to which he trusted, is doing all that can be done, and all that need be wished. By being *surprized*, he will be awed and baffled, and by losing his support all at once, he will be so disappointed and confounded, as no longer to trust to it, but learn to go without it. As to the last charge, of precipitating the horse upon the hand, this evil is too slight and momentary even to be named. The purpose of these directions is to form the *Mouth*; till this work is done, it is only lost labour to think of other things; and when it is accomplished, every thing depending upon it, will follow of course; and the horseman in his endeavours

to.

to make the *Mouth*, must suit the *Means* to the *End*, as in all things, and proportion the aids and conduct of the hand to the circumstances and feelings of the horse.

Page 18. "There are particular cases in which the
"reins are separated."] They ought to be separated in
all cases. Nothing so unmeaning, nothing so ineffectual
as the method of working with them joined, or held in
one hand. This is very evident in the instances of colts,
and of stiff-necked and unworked horses of all kinds.
With these it is impossible to do any thing, without
holding a rein in either hand, which rein operates with
certainty, and governs the side of the neck to which it
belongs; and surely this is a shorter and more natural
way of working, than to make (or rather to *attempt* to
make) the left rein determine the horse to the right
hand, and the right guide him to the left. In the
above-mentioned instances of stiff and awkward horses
this can never be done; and although it is constantly
practised with those which are called *Drest*, yet it is
certain that they obey, and make their *Changes*, more
from *Docility and Habit*, than from the immediate influ-
ence of the *outward* rein, which ought only to act, to
balance and support; while the inner bends, inclines,
and guides the horse to the hand to which is to go.

This

This can never be done so fully and truly with the reins joined, as when they are separately held in each hand ; and if *double or running* reins were used instead of single, as with a *Snaffle*, they would afford more compass, and stronger power to the horseman to bend and turn the horse.

Page 18. "The manner of holding them high," &c.] The *Hocks* are no ways concerned, unless by them we are to understand the *Haunches*, and then this method, instead of ruining, will work and assist them ; for the head being held high, the horse must throw his weight upon them ; for one end being *raised*, the other must be kept down.

Page 20. "Compel him by force and severity."] However disobedient and vicious horses may be in their disposition, they are all more or less sensible of caresses and good usage. Those horsemen, therefore, who, from passion, or thoughtlessness, are apt to be severe with their horses upon the slightest fault, are guilty, if I may so say, of *Injustice* ; for a little forbearance and gentleness will probably reconcile the horse to his duty, few of them being inclined to disobey from malice and vice, but more frequently from weakness, ignorance, or inaptitude. An experienced and judicious horseman knows very well to distinguish from what cause the

opposition proceeds, and will reserve punishment for those faults alone, which are the children of vice and stubbornness; then he will inflict it with seriousness and rigour, and so inflicted, it will produce obedience and amendment;

“ For *horses*, born to be controll’d,
 “ Stoop to the forward and the bold.”

And the horseman should dispute it with them with firmness and resolution equal to their resistance, till he has reduced and bent them to his will and purpose; like the *God* in Virgil, inspiring and possessing the *Sybil*.

———*Tanto magis ille fatigat*

Os rabidum, fera corda domans, fingitque premendo.

“ Her foaming mouth, attentive to controul,
 “ He forms her organs, and commands her soul.”

PITT.

Page 25. “ An horse is said to be *entier*.”] When an horse is said to be *entier*, we are to understand by the expression in its common acceptation, that he refuses to *turn*, and that his refusal proceeds from the awkwardness and stiffness of the body and limbs; sometimes too from malice and bad habits; for the *Temper*, or *Mind* of the animal, if the expression may be granted,
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must be softened and *suppled*, or the pliancy of the joints and muscles will avail but little ; they should therefore act in concert, and mutually assist each other, and as the one is able, the other should be willing and ready. The term *Entier* in its *figurative* sense, in which it is always to be understood in horsemanship, means a *stiff* horse, or one that is not *suppled*, and therefore refuses to *turn*, from the pain and difficulty which he finds in putting himself into a proper posture : in its original and literal signification, this French word means *whole, entire, unbroken*. It is derived from the Italian, *intero*, as that from the Latin word, *integer*. The *Italians*, therefore, who always talk in *Metaphor*, and from whom the *Terms* of horsemanship are taken and adopted, or *naturalized* by other nations, figuratively call a *stiff* and undisciplined horse, a *whole, entire, or unbroken* horse ; which, from the stiffness and tightness of his joints and muscles, is not able to *bend* himself, but in turning, moves all of a piece, like a beam, or bar of iron ; while the active and *suppled* horse, who can *bend* himself readily, and becomes part of the *Circle* he describes in *turning*, may be said, like a *Chain*, so to loosen and shift his limbs, as to *break* and *divide* himself as it were into parts : hence, perhaps the term *Horse-breaker*, for one who forms the paces, and qualifies horses for being rode.

Page 26. "Turn their heads and necks to the *left*," &c.] This habit goes but to a certain degree, and is not sufficient to exempt them from being supplied by labour and art.

Page 27, "It often denotes an ill temper," &c.] The fault may sometimes be in the *Temper*; but is more likely to proceed from custom and habit.

Page 29. "A *restive* horse," &c.] Corruptedly and ignorantly called a *rusty* horse. The word is derived from the French *Retif*, as that from the Italian *restivo*, from the verb *restare*, to stop, or stand still.

Page 31. "Nothing excels this method," &c.] The shorter and surer method is, to work him upon circles unmounted, till he is fatigued to a certain degree; then let a rider get upon him, and the *Longe* be held by a careful and judicious assistant. By continuing this method with discretion for some time, the horse will be weaned from this most dangerous vice, and habit and exercise will reconcile him to patience and submission.

Page 36, "If he is loaded with a great head," &c.] Of no consequence, for horses do not go upon their *Heads*, nor does the perfection of their paces depend upon them.

Page 36. "That are inclined to be *ramingue*," &c.] An horse that is *ramingue*, is one which in working doubts and hesitates to go forward; advances a little, then stops, and is as it were of *two* minds; not obeying the spur or whip, or other aids of the horseman, but holding back, and refusing to go freely forward. The original word *ramingo*, signifies in *Italian* a young bird, or nestling, which, when full grown and fledged, refuses to quit the nest or bough, though urged and solicited by the parent birds, to launch into the air, and take its flight.

Page 43. "Of the *Stop*."] On the contrary, the perfection of the *Stop* depends absolutely upon these qualities; for it is impossible for an horse to make an exact and correct stop, unless his powers are collected and united; unless his mouth is just and sure, his head and shoulders settled and firm; unless he is light in the hand, and regular, exact, and adjusted throughout: the *Stop*, therefore, must be considered as the *Effect*, and not as the *Cause* of these perfections.

Page 48. "To stop upon his haunches," &c.] This lesson will be admirable, if practised with horses which have been suppled and prepared; but should never be used to colts or raw horses, whose joints are stiff.

Page 51. "Arm themselves,"] Horses guilty of this defence should be worked unmounted, with a snaffle, and the *Stick*, or *Pole*. *Vide infra*.

Page 60. "Owes its origin, &c.]" Some people have imagined that the hint of using *Pillars* in the *Manege* was taken from a contrivance, of which *Eumenes* was the author: *Plutarch* relates it thus: when *Eumenes* was besieged at the fort of *Nora* by Antigonius, fearing lest his horses should suffer, and grow sick from rest and idleness, he invented a method of working them, by which he could give them strong exercise, without removing them from their stalls. He placed a pulley over their heads in the beams of the stables; with which, by the means of running reins, he pulled up their fore parts, causing at the same time people to stand behind them, who urging, and lashing them with whips, put them into motion, made them yerk out behind, raising and moving their fore legs, and work and chafe themselves till they sweat copiously; by these means he preserved their health, kept them in wind, and ready for service*. The *single* pillar, once so frequent in *Maneges*, but now laid aside, was first used in *Naples*, and owes its origin to the following occasion. In the early days of the *modern Manege*, horsemen had not the advantage of covered buildings, expressly erected for the

* *Vide Plutarch, Eumenes.*

purpose

purpose of riding and breaking horses ; but from the want of them were exposed to great inconveniences, and obliged to have recourse to various shifts and contrivances ; for besides the shelter which a roof affords both to man and beast, the *Walls* of the riding-house are immediately necessary to assist the horseman, by awing, guiding and confining the horse : for want of these coadjutors, the ancient horsemen were used to dig *Trenches* of certain dimensions as to length and breadth, in which they worked their horses ; the sides of the trenches supplying the want of walls, and producing to a certain degree the same effect. Upon many occasions likewise they exercised their horses in *ploughed* fields, as well as up and down hill ; being obliged to avail themselves of these and several other methods, for want of those helps which a riding-house only can furnish. In this state things were, when the well-known *Pignatelli* flourished in Naples ; and having no covered *Manege*, worked his horses in the open air, in a place which he chose for that purpose : in this spot was a *Tree*, to which this renowned horseman, to save the trouble and fatigue of holding the *Longe*, used to tie his horses, and work them round it. Among the many scholars formed by this master, was the famous *Pluvinel*, of France, who had the honour of setting *Louis XIII.* on horseback.

Being returned into France, and professing horsemanship, he placed a *Post* or *Pillar* in his *Manege*, in imitation

tation of *Pignatelli's Tree*, and made the same use of it : to this he soon added another of the same size and height ; which *two* pillars were calculated to answer purposes different from those for which the single pillar had been erected : the *two* pillars are still in use, and reckoned an essential piece of furniture in all riding-houses.

The *single* pillar has long been discontinued, but is not without its merit, and may be employed to advantage upon certain occasions, especially where an horseman undertakes to *longe* an horse, without the assistance of another person.

Page 68. "Not over the shoulder," &c.] The ancient horsemen applied the switch, or rod, over their shoulder, in a very awkward and ineffectual manner, as may be seen in the books of old writers.

Page 81. "Worked with his head *in*, or to the center, and his croupe out upon *large* circles."] The *French Manege* of late years has introduced another method of working horses, in preference to the *Circle*. It is called the lesson of *Epaule en dedans* : of which, as it has an intimate connection with that of *Croupe to the Wall*, it may not be improper in this place to give some account, and to explain to the reader the signification of the expression of *Epaule en dedans*, which is now become a technical word,
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and adopted as such in most *Maneges*, and French treatises of horsemanship.

The lesson called *Epaule en dedans* is of late invention, and unknown to the earlier writers on horsemanship: rendered into English, it means that attitude, in which, as the horse goes forward, he is so bent through his whole frame, that if he goes to the *right* hand, he must cross the right fore-leg over the left, and so *vice versa*; or, in the language of the *Manege*, his *inner* shoulder, or leg, over the *outward*. The old masters either did not know, or forebore to practise this method, but worked their horses upon *Circles*, when they intended to supple the shoulders and haunches: it has been of late years objected to the working upon *Circles*, that it constrains the fore-part too much, and throws the horse upon his shoulders; to remedy this evil *Monsieur de la Guerriniere* *, a knowing and accomplished horseman at Paris, invented the lesson called *Epaule en dedans*, and established it in his *Manege*. Both he, and succeeding professors of the art, have triumphed mightily in the banishment of the *old* method, and discovery of the new; which latter, notwithstanding the assertions of so capable and experienced a master, differs very little from the old practice, to which it owes its origin, and from which it is extracted and formed. The great, and only objection brought against

* Vide Ecole de la Cavalerie.

the *Circle*, is, that the horse, when worked *circularly*, has his haunches too much at liberty, by which means, the weight of his body is thrown upon his shoulders, which are thereby impeded in their motion, and the animal compelled to work in a manner directly opposite to what he should do. At the time when this crime was imputed to the *Circle*, it had great appearance of truth and justice; but the objection was misplaced, the blame being layed upon the *Circle*, which should have been ascribed *solely* to the false and senseless *Manner* in which they *then* were used to work their horses in it; using heavy large *Bitts* and *Cavefons*, with which they loaded their heads, and brought them down to a level with their knees; so that they carried them, like *Rams*, when they fight and batter one another with their foreheads.

This evidently appears from the portraits in the *Duke of Newcastle's* System of Horsemanship, where horses are represented, as he justly calls it, working in a *Circle*, with their *Heads in*, or *to the Center*, and their *Croupes* flung *outward*, or from it. These terms clearly express what they are meant to convey, while the new-coined one, *Epaule en dedans*, gives no idea of the thing signified, so that unless the horse has been seen performing the lesson, it would be difficult to unriddle the meaning of the expression. Working of horses in this manner, must indeed produce effects contrary to the nature of the lesson, as well as to the horsemen's expectation; and it is no less

less amazing, that when they saw the *Effect*, they should not have sagacity enough to investigate the *Cause* ; but should be so absurd, as to load the *Lesson* with those reproaches, which so justly belonged to the *Manner*, and to that alone, in which they gave it.

Had they known the advantage, I should say the necessity, of raising the *Head*, in order to press and bend the *Haunches*, and to do this by means of a *Snaffle* with *double* reins, one being tied over the *Withers*, on the opposite side to which the horse is to turn, the *Head* would at once have been raised, the *outward* shoulder brought *in*, and the horse bent from nose to tail ; but this discovery was reserved, among other, for a greater master *, whose superiour talents have struck out, and whose practice has confirmed, many important improvements in the *Art*, which he so much admires, and so highly adorns.

Page 117. " Of Curvets."] This *Air* was called by the older Italian masters, *Ursata*, or the Gambols of a *Bear*, from *Urfa*, a *Bear* ; as the horse in making curvets was thought to resemble the motions of the *Bear* when he dances upon his hinder-feet. The word *Curvets* is derived from *Corvetto*, or *Corletto*, signifying in the Italian language, a *Crow*, the actions of which, when it hops or leaps, is imitated in this air by the horse. Others de-

* Sir Sydney Meadows.

rive it from the Spanish word *Corva*, which signifies the *Elbow*, or *Hock* at the hinder-leg, because the horse, in executing this Manege, bends his hocks, and throws his weight upon them.

Page 127. "To make a cross, or dance a Saraband," &c.] To teach an horse to describe the figure of a cross in making curvets, he should first be walked upon a strait line, about four times the space of his own length, should be made to go backward upon the same line; afterwards advance to the middle of it, then go sideways to the right hand, about twice the measure of his own length; the same on the left, and then return to the middle of the line, where he should stop, and be caressed.

When he can tread these lines equally, advance, go backward, and to either side, flying the heel, it will be right to put him to make a curvet at the beginning, the middle, and at the end of each line; and if, upon repeated trials, he is found ready and obedient, he may be called upon to make the entire *Cross* in curvets.

To execute the *Saraband* in this *Air*, the horse must make two curvets forward, two backward, two sideways to each hand, and so on, forward, backward, and side-ways indifferently; without keeping the proportions of the ground, as in making the *Cross*, and without stopping, as long as his wind and vigour will allow

allow him to continue. In directing this *Manege* the horseman must take care, that his aids be perfectly just and exact, as well as that the horse be furnished with vigour, temper, activity, and suppleness in all his parts, otherwise he will never be able to perform these two Maneges with truth and brilliancy, to which very few horses, for these reasons, are equal. Vide Gueriniere, p. 146.

Page 144. "Use an hand-spur," &c.] In teaching an horse to make *Caprioles*, the name of which *Air* is derived from *Capra*, a goat, as it resembles the leaps of that animal when it bounds and plays; it was a method with the old riders to prick the horse's croupe with a short-pointed iron, in order to make him jerk out, or kick, when he was at the height of his leap, without which he cannot be just and perfect. This the French horsemen call *Nouer L'Aiguillette*, or *tying the knot*; an expression far fetched, but taken, perhaps, from the likeness of this motion, to tying a knot with a shuttle: to do which, the thread is contracted and hollowed in the hand of the person who holds it, and the shuttle, in the same moment is flung through to the end of the line, and binds and fastens the knot: in imitation of this action the horse draws, or tucks up his hinder legs towards his belly, and then jerks them out to their utmost stretch *. For this purpose, it was usual to make

* Having never seen any explanation of this phrase, what is said is only as conjecture.

use of what may be called an *Hand-spur*. The posture of the horseman, however, upon this occasion, is awkward and constrained ; and the aid so rude and clumsy, as to suit only horses whose feelings and spirits are dull and cold, and which, for this reason, should never be put to this *Air*, which, above all other, requires sensibility, quickness, and a frank temper.

Page 147. "That over the shoulder," &c.] The ancient horsemen aided, or struck the croupe with a long switch across the shoulder ; but this motion is not so quick, neat, or sharp, as that given by putting the hand behind the waist, or on the side.

T H E

THE
HISTORY and ART
OF
HORSEMANSHIP.

PART II.

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THE
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PART II.

CHAPTER I.

Of Bitts.

WHEN men first thought of taming the horse, and reducing him to such obedience as patiently and chearfully to receive and carry them upon his back, it is supposed that they rode without *Bridles*; not conceiving that an instrument might be made, which being placed in the *Mouth*, would awe and direct the animal at the will of the rider; so weak and limited is *Art* in its first essays, in its rude beginnings! But being soon convinced, that by riding in this manner, the
man

man must be more in the power of the horse, than he under the control of his rider, they fastened a cord, or other ligatures over the *Nose*, with which, to a certain degree, they guided and restrained his course; this discovery soon led them to observe, that the *Mouth*, from its capacity of holding whatever might be put into it, as well as from its tenderness and sensibility, was the *Part* pointed out and adapted by nature, of which they might avail themselves to communicate their intentions to the horse, and make him obedient to them; they began, therefore, to shape pieces of *Wood*, of *Horn*, and of iron, which they fixed in the mouth, and which, with the addition of *Reins*, are thought to have composed the first *Bridles* used by man.

Upon this foundation, in process of time, were constructed all the improvements of *Branches*, *Curbs*, and various shapes of *Mouth-pieces*, which constitute those instruments called *Bitts*, so denominated from the horses custom of *biting*, or champing upon them, when in their mouths.

The earliest account we have of *Bitts*, is to be found in Xenophon's Treatise of Horsemanship *. He describes two sorts of them, the *rough* and the *smooth*, known and used in *Greece*; and the form and figures of the *Roman* bitts, as well of those of some other ancient nations, are still to be seen upon statues and other

* Vide Vol. I. of this Work.

monuments of antiquity: these *first* Grecian *Bitts*, both from *Xenophon's* description of them, and from the shapes of others, still to be seen on ancient *Roman* monuments, which probably were copies of the Grecian, appear to have been plain and simple, but yet were equal, in all probability to the services required of them, and answered the ends for which they were designed.

From *Parents* like these, however, it is amazing to see what a numerous, uncouth, and distorted progeny are descended. Whoever shall look into the books of the first *modern* writers upon this subject, and will trace them down to the last century, or even later, will be amazed, and almost frightened, at the variety of absurd, whimsical, and monstrous *Bitts* which load their works, and which can serve only to perplex and disgrace the science they were intended to embellish and improve. Their *Sizes* are so large, that they must almost have choaked the horses which were condemned to wear them, whose teeth were frequently pulled out, on purpose to make room for the mouth-piece, or *Canon*, to lay upon the *Bars*, while the *Shapes* into which they were wrought, and the superfluity of *Ornaments* with which they were *deformed*, are so strange and fantastical, as not to be consistent with use or common sense, and must make us deplore the state of that *art*, which had *such* advocates to advance its cause, and *such* guides to direct its steps. Nor is the number of the *Bitts* which they

used, less prodigious, than the *Variety* of the shapes and figures into which they twisted and tortured them: forgetting the simplicity and uniformity of *Nature*, they seem never to have reflected, in forging such a multitude of different *Bitts*, that the *Mouths* of horses are not so various, and essentially opposite, as to bear the smallest proportion to the number of bitts invented to suit their properties, or correct their defects; inasmuch as that it is known and evident, that all the different sorts of *Mouths*, good or bad, may be classed under a very few heads; and that their good qualities may be brought forth, and their defects to a degree remedied, by gentler and readier helps, than these absurd and elaborate instruments could have afforded. But these horsemen knew nothing of *Simplicity*, nor how engaging and powerful it is: they seem never to have conceived or understood, that the plainest and shortest way of doing any thing, if equally effectual, is doubly pleasing and advantageous; nor do they appear to have consulted *Nature* in their undertakings, or ever to have thought of reducing their *Art* to any certain standard of perfection: by following her hints, confirming them by experiment, and proceeding in their labours upon the firm and unvariable principles of reason and truth. Hence it follows that their works are generally a *Chaos* of obscurity and confusion, in which no order or connection are preserved, few general principles advanced, and hardly any definition of the *Terms of Art*, or their derivation,

vation, set forth and explained, especially among the *Italian* authors, who were the first writers and practisers of horsemanship, and whose diction is generally so metaphorical, and their expressions so far-fetched, as scarcely to be intelligible to an *Italian* himself, unless he has some acquaintance with the *Art* of which they discourse, which they treat so awkwardly, that it seems rather to have been crushed and overlaid by their injudicious labours and treatment, than nourished, strengthened, and improved by them. Of this, their *Bitts* afford but too clear a proof, being so formed, that they need only be seen, to be condemned and rejected. Such indeed has been their fate; for the *Art*, as it went on, refined in its course, and the professors of it have at length found easier and plainer methods of *bitting* horses, than they ever could have attained from the use of those preposterous machines employed by their predecessors. They have discovered, that to acquire a dominion over the horse's mouth, it is better to employ skill and gentleness than force and violence; and understand, that to compass this end, the *Part* must be preserved in a just degree of tenderness and sensibility; that the rider's *Hand* must accompany and answer all its feelings, while the *Mouth* must reciprocally act with it, and obey its directions; and that when this is the case, that is to say, when the *Mouth* has been properly worked, and formed to this delicacy and truth of feeling, the instrument is then in tune, and ready for the artist, whose hand, though

armed with the plainest and softest bitt, will be able, generally speaking, to draw forth all its harmony.

The effects and operations of the *Hand* having been explained in the foregoing pages, the properties of *Bitts*, and the methods and rules for adjusting them to horses mouths shall be the subject of the ensuing chapters.

A bitt, in order to operate properly, and control and guide the animal, should be so formed, as to be in proportion to the size of the mouth, to suit its properties both *inside* and outside, and consequently place the head in a becoming and graceful posture, restraining him without violence or pain, and obliging him at the same time to follow and obey the impressions of the hand with freedom and exactness, at the same time preventing him, as far as it is possible, from making any awkward, irregular, or capricious motions with his head.

Any person, to a certain degree, conversant with horses, who will employ his eyes and judgment, will soon be capable of understanding when the bitt is in proportion to the mouth and size of the horse; for it is not difficult to perceive and comprehend, that a *small* bitt would be improper and uncomely in the mouth of a *large* horse, as a great one would be inconvenient and burdensome to an animal of a lower and slenderer make. The size, however, and relative proportion to the figure of the horse, are less to be insisted on, than the properties and proportions of the bitt, with respect to the effect it is to produce, and the manner in which it is to govern and influence.

influence the mouth. Here indeed much justness and delicacy are required, for all the motions of the horse depend upon it, and every action is to be regulated by it.

The horses which go loose, *disunited*, or *false*, are to be *put together*, and adjusted; and those which are weak, and go faintly and indistinctly, whether from bad feet; or whatever other cause, are to be propped and supported; and such as have over-hanging shoulders, large heads, and thick forehands, which, from heaviness and sloth, lean upon the hand, are to be raised, lightened, and animated by it.

The justness of the parts which compose the bitt, both for the inside and outside of the mouth, consists in keeping the proportion which each bears to each. The *Mouth-piece* therefore, should neither be so big as to fill up the mouth, nor so small as to be sunk and lost in it; it should press and act upon the bars evenly and firmly, so as not to give a *false Appuy*. The *Eye*, or hole at the upper end of the *Branch*, should be so placed as not to hurt or offend the *Cheek*; and the *Curb* be lodged so exactly as to fit smoothly and evenly in the *Beard*, its proper place, and in appearance destined to it by nature herself.

The figure and shape of almost every thing is pleasing and proper, in which there is nothing *wanting*, nothing *superfluous*, nothing *extravagant*, or fantastical. Whatever is thus constructed, will generally answer the purposes expected.

expected from it, and its utility will be its *Beauty*. A bitt should be subject to these rules, and formed upon these principles. That bitt, therefore (except in particular cases) will be proper and handsome, whose *Branches* are of a due length with respect to the size of the horse; which turn neither too much *in*, or towards his chest, nor too much *out*, or from it; that is to say, which are not too stiff, nor too weak and yielding; whose *Ends* keep at a due distance, and do not contract, or close in upon each other, but are naturally and easily inclined somewhat *backwards*, or towards the chest, so as neither to keep the mouth under too rigid a confinement, nor indulge it in too much liberty: for it is from this just mixture of restraint and ease, that we are to acquire the means of placing the head in a suitable and graceful posture; a posture not only beautiful, but indispensably requisite and necessary to assist the operations of the *Bitt*.

Nature, which in many instances is found to be wiser than reason and human invention, does not always consider the beauty and grace which arise from symmetry and proportion, *abstractedly* in themselves as *Beauty* and *Grace*, as some may imagine, who mistake the effect for the cause; but gave them merely to be *subservient* to *Utility*, and to advance her own great and wise purposes. Thus, when an horse is, generally speaking, strong, active, and excellent in his paces, he will be found to be justly and truly made in all the essential parts upon which his paces and strength depend; and
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when so proportioned, he will likewise generally be found to be *handsome*. Here beauty is subservient to utility, and holds but the *second* place, for he could not have been strong or active, without being well-made, and being so, he will most probably be handsome from the harmony and proportion of his structure ; for it is this proportion which is the parent of perfection in all objects, and where it is not observed, or is defective, the original fault must be in the quality and proportion of the constituent parts ; so that the beauty is no more than the result of a just conformation, and serves only as a polish to the whole. With respect, therefore, to the placing of the head, when the horse wears a bitt, the posture in which he is taught to hold it, is not required because it has a pleasing appearance, but because it is so absolutely *necessary*, that were it otherwise, the bitt could not operate, nor the rider avail himself of it, to put the horse to those services for which nature seems to have formed and designed him.

When, therefore, the horse thrusts out his nose, and turns it upward, this posture is not to be blamed because it is ugly and disagreeable, for in many animals it may be proper, and even becoming ; as in the stag, and sometimes even in an horse, as when running wild, and full of gaiety and spirit ; but it is to be condemned in an horse when *mounted*, because it entirely frees him from all obedience to the hand of the rider, and renders the bitt useless, and of no effect.

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In this attitude, he can neither be stopped, *united*, guided, or supported : on the contrary, if he goes into the opposite extreme, and carries his head so low as to *arm* himself, or touch his throat with his chin, or the end of the *Branches*, the bitt in this instance will have no power, and the horse, by *crouding himself together*, and not keeping the due distance which nature has set between his head, neck, and shoulders, will not be able to lift his legs, or put them forward, hardly to see his way, and must go in a manner equally disagreeable to the spectator, and unsafe to himself and his rider. The perfect posture then is to be found in a *Medium*, and is derived from both extremes. The skill of the horseman must accomplish this, for in this the science of the bitt consists, and he will endeavour to do it with gentleness, exactness, and patience; he will *collect* and put his horse *in the hand*, so as to make him feel the impression, and follow its motions without pain or surprise, but smoothly and gradually; requiring no more than a gentle and easy submission, and remembering to do nothing that may alarm and disturb, so as to provoke him to rebel against the *very* hand he is required to obey.

When an horse can *stop* readily and with ease, when his head is constant and steady, and he is *light* and *firm* in the hand, and so supple as to be able to obey it in all its motions with ease and readiness, he gives ample proofs that the bitt is properly adjusted, and fitted to his mouth; and that he is reconciled, and even pleased with

with the power it exercises over him: on the contrary, if he opens his mouth as if he was gagged, if he wreathes and twists his jaws, if he draws up his tongue above the mouth-piece, or thrusts it out of his mouth sideways, if he *retains* himself, or runs backward, if he carries his head very low, and endeavours to force the hand, if he fears the impression of the *Bitt*, has no *Ap-puy*, tosses his head up and down, or refuses to advance, and go forward, interrupting his *Manege* with various disorders, he gives evident reason, by the commission of these irregularities, to suspect that the bitt is not properly adapted to his mouth, and offends, or hurts it, either within side, or without.

It has already been said, that the different *Sorts* of *Mouths* are not so numerous, nor their structure and properties so opposite, as to justify the almost infinite variety of bitts, which were invented in past times; it is nevertheless certain, that all are not formed with all the qualities which compose a good and perfect mouth; nor have all horses the *same sort* of mouths, whether good or bad; for were that the case, the horseman's task would require no skill or discernment, and *one* bitt would infallibly suit all horses. Some *discretionary* power must therefore be allowed, and horsemen must know how to avail themselves of bitts, more or less different, for the government of horses, which in the peculiar formation and qualities of their mouths, shapes and sizes of their bodies, and even in their temper, are found to

differ from one another; for different mouths must demand, to a certain degree, a variety of bits, which variety is only to be condemned, when indulged to an injudicious and wanton excess.

It is most true and apparent, that that horse which is strong and firm in his structure, endued with gentleness and spirit, is active, and has good legs and feet, can never want a bit, whose principal effect is to raise and support, because he is very able to furnish to himself all the assistance he can need, and from the concurrence of these properties, will most probably have received from nature a proper disposition and a good mouth: that horse likewise whose forehead is long, and elegantly turned, with a lean and small head, and whose jaws at the setting on of the head, are wide and open, can never call for a bit which is particularly constructed to fix his head in a posture, in which nature has placed it before: again, that horse whose mouth is large and deep, whose *Bars* have a proper degree of feeling, neither too hard, nor too tender, with a brisk fine *Tongue*, small and thin *Lips*, the *Beard* well made, and neither too delicate, nor callous, will never require a bit particularly small, nor one calculated to awe and restrain him beyond the common degree; nor one with the *Liberty* or *Upset* wherein to lodge the tongue, larger than usual; nor with a *Curb* stricter, or more severe than it should be, to be felt and acknowledged. Happy indeed would horsemen be, were it easy to find horses possessed of

of these useful and noble qualities. But this is seldom their lot, and it is from the want of some, and sometimes of all these requisites, that the skilful horseman is called upon to remedy by art the faults, and supply the defects of nature, when she proves perverse and unkind.

This truth being established, that there are few if any horses given to man so correct and perfect, as not to have something wrong, something that we would wish otherwise in their shape, limbs, or character; the utility, as well as necessity, of the horseman's art will be clear and evident; and the merit of that art must be confessed, which comes in as a friend to the assistance of nature, which strengthens it where it is feeble, guides and supports where it is weak and uncertain, and always acts so kind a part, as to leave it improved and better than it was, when it was first undertaken.

C H A P. II.

Of the Branches.

THE *Mouth-piece*, in order to produce the wished-for effects, and operate justly and with certainty upon the mouth, so as to be able to raise, support, unite, or restrain the horse, without violence or pain, should be placed directly and evenly upon the *Bars*, exactly between the teeth called the *Grinders* and the *Tushes*; and the chain, called the *Curb*, should rest equally and smoothly on that hollow under the chin, commonly called the *Beard*. The *Mouth-piece*, by its *Appuy*, or the force with which it presses the *Bars*, is employed to retain the horse in his pace, and to make him *stop*. The *Branches* govern, direct, and unite him; and the *Curb* is the cement and soul of both: for the *Mouth-piece* could have but little influence over the *Bars* from above, nor the *Branches* when pulled *below*, if the *Curb* did not connect and animate both. This is the manner in which the bitt operates, by means of the parts which compose it, *viz.* the *Mouth-piece*, *Branches*, and *Curb*, each of which has its distinct office, although all must concur and act in *Union* to produce the proposed effect. We will explain how this end is to be attained, and, to be more exact, will speak of each article separately, beginning with the *Branches*.

C H A P. III.

Of the Branches and Curb.

THESE are formed in different sizes, in different shapes, and proportions, as the mouth which is to wear the bitt requires; and these different shapes and proportions are what distinguish one *Bitt* from another.

The *Mouth piece* is that part of the *Bitt* which the horse carries in his mouth: this is sometimes made of one entire piece of iron, *kneed*, or bent in the middle, and sometimes quite strait. Some again have a joint in the middle, and other mouth-pieces have an hollow space in the middle, in which the tongue is lodged, which being not pressed so much as when the *Mouth-piece* is level, remains more free and undisturbed. This arched space is called, the Mounting, *Liberty*, or *Upset*; and, from its shape and fashion, gives a particular denomination to the bitt, as a *Pigeon* necked, a *Duck*, or *Goose* necked bitt, so called, because the two parts which compose this neck are formed in resemblance of the necks of these birds. The *Branches* are those parts of the bitt to which the *Mouth-piece* is joined and inserted, and which reaches from the horse's cheek to a certain length below his chin. They are sometimes quite strait, and sometimes bent and turned into different shapes; and, according to

the proportion in which they are bent, produce different effects upon the horse's mouth. When strait, the branches consist but of two parts; an *Eye*, or hole at the top, to which the *Head-stall* is buckled; and an hole, or ring at the bottom, in which the reins are fastened; besides this, one or two small *Chains*, and sometimes a slender bar of iron run across near the bottom, to keep the *Branches* firm and steady.

Those *Branches*, which are formed obliquely, are bent in different parts, and in different degrees at the upper end, near the mouth-piece. When they are bent so as to make a *Projection* near the *Mouth-piece*, this projection is called the *Elbow*, or *Shoulder*; and when it is towards the bottom, it is named the *Knee* or *Ham*. There is an imaginary line belonging to all bits, called by horsemen and bitt-makers, the *Line of the Banquet*, or upper part of the branch, above the mouth-piece; which beginning from the *Eye* at the top of the branch, runs to the end. In this all the delicacy of the art consists; for it is the rule and guide by which the bitt is to be adapted to the mouth, and by which the strength or weakness of the branches are to be known. To these we may add one part more, which is called the *Arch of the Banquet*, and is at the insertion of the *Mouth-piece* into the branches. Under this, there is another called the *Beard*.

The next and last article belonging to the bitt, is the *Chain*, or *Curb*, which goes under the *Chin*. The perfection

fection of the bitt, and the certainty of its effects depend upon the union and correspondence of the *Curb* with the *Branches*. To attain this purpose, great exactness must be observed, as that it be of a just and suitable length with the *Beard*, and that it remains flat and immoveable in its place, not galling, or pinching the part, but yet keeping it in due subjection: for were it to be loose, and shift its place, it would render the branches entirely useless. This *Curb* is composed of many links; the larger they are, the gentler and easier they are, and when, from the ticklishness and delicacy of some horses, they happen to be too strict, a piece of cloth or leather, put between them and the *Beard*, will blunt their effect. The adjusting the *Curb* properly, is a matter not only of the utmost consequence to give the branches their due power, but is also of so much exactness and nicety, that few of the Bitt-makers themselves are equal to the task, so as to know the shape and temper of each mouth, the dependence which all parts of the bitt have upon one another, of what length or shape to form the *Branches*, and to complete the machine with that truth and justness, which the purpose to which it is destined most absolutely requires. The greatest difficulty is to fix the *Curb*; and, although it calls for so much care and knowledge, and almost each horse, from the size or temper of his mouth, should wear his bitt *with a difference*, yet they are generally kept *ready made*, and many people are content to buy them.

them so, and thrust them into their horses mouths, pleased with the polish, and mechanic neatness of the work, which in this nation is very beautiful; and judging this to be sufficient, concern themselves no farther.

Of outward form elaborate, of inward less exact. MILTON.

When the *Curb* (as already mentioned) is too loose and long, it defeats the operation of the *Branches*, and by giving too much room, allows them to go back, which posture oftentimes galls and frets the horse's lips, and frees him from subjection to the hand.

When it is too short, it is always too severe, and binds and gags the horse, so as to occasion great uneasiness and disturbance, depriving the branches likewise, to a certain degree, of their just effect. In order to hinder the *Hook* to which the *Curb* is hung, and which confines it in its place, from hurting the horse either in his cheek or lip, great care should be taken to turn it somewhat round and thick, and to proportion its length, so that it may touch only the extremity of the lip, which is the place where it joins the last link of the *Curb*. The due length is generally fixed by the distance from the *Eye* of, the *Branch*, to the *Elbow*, or *Shoulder*; and in *strait* branches where there is none, to the *Place* where the elbow *would* be, if there was one. If the *Beard* is too tender and sensible, it will be proper to make the *Curb* of *one* piece of iron, remembering to have it round, smooth, and
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well polished ; taking care to make the curb rest in its place, and not to slip up above the *Beard* upon the jaw-bone, as it happens to horses which are small, narrow, and very quick of feeling in that part. To keep it steady, therefore, the *Hooks* must be longer than they commonly are, hollow or arched, especially upwards, and the *Curb* either round or flat, according as the *Beard* requires, and *short*, to balance the extraordinary length of the *Hooks*. To shield the *Beard* likewise from the pressure of the *Curb*, a bit of cloth, or leather, may be put between them ; and where the part is so very ticklish, as hardly to allow any thing to touch it, the *Curb* may be made entirely of *Leather*. There is likewise another method which may be practised upon these occasions, either to work with the reins put under the *Shoulder* of the bitt, which lessens, to a great degree, the force of the *Curb*, and is called working with false reins ; or else to lay the curb entirely aside. As these *Curbs* are calculated for the ease and relief of horses whose *Beards* are too soft and yielding, there is a sort of *Curbs* likewise which are destined solely to horses whose *Beards* are thick, fleshy, and so dull and hard, as scarcely to have any feeling, but lean upon the hand, *force*, or break from it, and commit many disorders, either from a bad temper, want of strength, of suppleness, and activity ; or, as it sometimes happens, of all together. The *Curb* prescribed for horses of this character (having first tried the smooth *Curb* of *one* piece) must be hollow,

indented, or armed with small teeth, and of one piece of iron.

This indeed has great power, and will perform all that can be executed by a bitt; but it is too rude, and so painful, as to be unbecoming in an horseman to use. The more eligible part will therefore be, with horses to which such severity is requisite, either to reject them totally, or endeavour to form them by milder treatment, and with judgment and knowledge, rather than to expose them, by the harshness of this curb, to work disagreeably, or be indebted for their obedience to so much rigour and cruelty. It was likewise customary to fix above the *Mouth-piece* a thin *Chain*, or slender bar of iron, resembling a small *Snaffle*, but better known by the French term of *Trenchefile*. This, at present, at least in this country, is laid aside; it nevertheless has its use, and may be employed with advantage to horses which are apt to *drink* or *swallow* their *Bitt*, as the expression is, or bury it so deep in their mouths, as to hinder it from having a due and just effect. It serves also, to a certain degree, as a *Player*, to refresh and enliven the mouth, somewhat in the same manner as the little chain so called, which is hung in the middle of the *Upset*, and laying upon the tongue, keeps it in motion, and makes the mouth moist and pleasant.

Such, under various forms and combinations, are the component parts of the machines called *Bitts*. The general rules which must be observed in adapting them
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to the mouth, the different forts at present in use, with their properties and effects, will now demand to be considered ; but as this cannot be done but relatively to the mouths to which they are to be applied, it will be indispensably necessary, in this place, previously to speak of them, and of several particulars incident to them.

C H A P. IV.

Of the Bars and Lips.

IN order to be able to adjust a bitt to the mouth of any horse, the first thing necessary is to examine the qualities, and to consider and measure the proportions, so as to make it tally and answer to the temper and properties of each particular part. The method of doing this, is to be able to discern the natural faults and imperfections, so as to palliate and correct them by the structure of the bitt ; for were the mouths of horses good and perfect, there would be no trouble, and little need of science, to furnish them with bitts.

The general defects are, that they are *too* narrow and small, or too large and wide ; that they have the *Tongue* too thick and broad ; the channel, or place where it is lodged, too confined and straitened ; the *Bars* too dull and hard, or too delicate ; the *Lips* too flat and fleshy ; the *Palate*, or roof of the mouth, too nice and ticklish,

and too low, that is to say too *fleshy*, or not sufficiently so; and above all, the jaws too large, narrow, and confined. Nor does it fail sometimes to happen, in addition to the perplexity which each particular defect will occasion, that they all meet together in the same horse, and being opposite and contrary to each other, will demand the utmost skill of the most able horseman to steer between these difficulties, which this complication of disorders will throw in his way.

It is not, however, the thickness of the *Lips*, the hardness of the *Bars*, nor the bigness of the *Tongue*, which need occasion much trouble; for a palliative, if not a remedy, may certainly be found in allowing a large and open *Liberty* to the bitt, so as not to press or confine the tongue; and in having a firmer and fuller *Appuy* upon the *Bars*, but so as not to squeeze, or disturb the lips. But when the *Mouth* is narrow, and the *Bars* at the same time tender, a more serious distress must arise; for if the *Mouth-piece* is small and thin, to suit the size of the mouth, it will offend and hurt the *Bars*; and in this instance, the *Bitt*, instead of fixing and assuring the horse's head, will tease and fret him so as to make him toss it about, and commit many disorders with it. When the *Tongue* is gross and clumsy, and the *Channel* narrow, the *Appuy*, or stress of the *Mouth-piece*, which ought to be upon the *Bars*, will render the *Liberty* so comparatively small, that it will act rather upon the *Tongue*; and, instead of easing and relieving, will con-

fine and prefs upon it, fo as to occafion uneasy fenfations. Again, when the *Tongue* is unreafonably large, and the *Palate* very low, and quick of feeling, the *Liberty*, being required to be very high, will rub and fret the *Palate* with its top, fo as to make the horfe open his mouth in a difagreeable manner, *beat* upon the hand, and behave very irregularly. Thefe difficulties every horfe-man muft expect to encounter; and they are fo combined and united, as to require the utmoft fkill and difcernment to reconcile them together; nor will the beft efforts, and nicelt refinements of the arts fucceed, without much patience, continued exercife, and the difcreteft conduct. It has been already mentioned, that the fenfibility, or dulnefs of the *Bars*, proceed from the greater or lefs quantity of flefh with which they are covered; as well as from their *Form*, and their being more or lefs round, or *sharp* and *ridgy*, and fituated *high* or *low*. In proportion, therefore, to thefe qualities, it will follow, that the influence of the bitt, or *Appuy*, muft be ftronger, or more gentle and moderate. Mere common fenfe inſtructs us fo far; but we ſhall be ſtill more fully convinced by the horfe; for he muft neceffarily be guilty of many follies and extravagancies, when the bitt is either fo rude as to give him pain, or fo eafy and weak as to be ineffectual.

Thoſe horſes whoſe mouths are good in all their qualities, and juſt in all their parts; that is, whoſe *Mouths* are reaſonably wide, whoſe *Tongue* lays eaſily and properly.

properly in its channel, whose *Lips* are not thick, nor fleshy, whose *Bars* are endued with a certain degree of feeling, without being too tender, such horses will require but little trouble, and the simplest and plainest bitt will suffice, especially if to these advantages, a fine and long *Foreband*, a small and well-turned *Head* be added, and they are active, strong, and gentle, with spirit and courage; horses of this stamp will prevent the labours of art, for nature may almost be said to have *bitted* them herself, when she furnished them with these happy and superior qualities. The only difficulty is to find them.

When an horse possesses all the qualities which constitute a fine mouth, and, at the same time, is weak in his fore parts, it is certain that he will, and must lean more upon the hand than he ought, and will, upon this account, require a ruder and more powerful bitt; and although no bitt should be so harsh as to cause pain, yet, in this instance, it is evident, that one ought to be used which is stricter, and more compulsive, than in other circumstances would be necessary.

When the *Bars* are round and callous, and the *Lips* are fleshy and big, the bitt should be so constructed, as to keep clear of the *Lips*, and press only upon the *Bars*. If, on the contrary, the *Bars* are good, and the *Lips* in fault, the intention of the bitt should be to ease the *Bars*, and attack the *Lips* more forcibly. Both these are effected, by making the mouth-piece thicker or thinner,

where it is to ease, or press upon these parts. If the *Bars* are hard and callous, and the lips small and thin; a *Mouth-piece* somewhat sharp and edged will be more effectual than one that is round. When the *Bars* are hard, the *Lips* large, or the mouth narrow, the *Mouth-piece* should be formed so as to affect the *Bars*, and leave the *Lips* at liberty; that is to say, it should be thick and round at the middle, and smaller and sharper at the end. When the mouth is dry and dull, a *Player*, or some rings hung upon the *Mouth-piece*, by their turning and motion, will awaken the feelings, and make the mouth fresh and pleasant; and when the *Bars* are somewhat lifeless, and the mouth narrow, so as not to suffer much iron to be put into it, a large *Liberty*, with the *Mouth-piece* narrowed, and sharpened off toward the ends; will take up less room, and from its sharpness be more felt by the *Bars*. It must be remembered, that each of these bits must have the liberty in proportion to the size and action of the *Tongue*, and the properties of the *Palate*.

But when, to these imperfections, heat and fretfulness of temper are added; if the bit, which was calculated to remedy the vices of the mouth only, should fail of the expected effect; instead of augmenting its rigour, you should make it more easy and gentle, by composing the *Mouth-piece* of one entire piece, without a *Liberty*, if the *Tongue* will permit; and if not, one should be made, still keeping the *Mouth-piece* entire; that is to say, not broken.

broken or disjointed, and the two parts fastened by a *Link* in the middle; but the *Liberty* hollowed out of a solid piece, which will have this advantage, that being solid, it will not bend, and will keep the mouth in a firm and just *Appuy*, fixing the *Head*, and maintaining a constant and equal degree of subjection in such horses as are apt to have their heads fickle and uncertain; and reconciling them to the constraint better than a *jointed Liberty* could effect; teaching them, at the same time, by the uniformity of repeated lessons, that all their efforts of resistance are in vain, and that no irregular motions of the head, no grimaces, or distortions can avail, to change or remove what is fixed and stable; and to which habit and patience will, soon or late, dispose them to submit.

With respect to horses whose *Bars* are high, sharp, and endowed with such sensibility, as scarcely to suffer any thing to touch them, a plain and simple mouth-piece, or *Cannon* will be most suitable; it should be moulded likewise with the ends *thick* and *full*, and with a *Liberty* for the tongue, which, by being bent, will work more upon the *Lips*, and consequently spare the *Bars*; while time and perseverance, which conquer most difficulties, will lend their assistance, and reconcile all. To proceed; it is not only necessary that the *Branches* should have their peculiar and distinct effect, and that the *Mouth-piece* should correspond with the structure and temper of the mouth; but it is indispensibly necessary, that

that both these parts should act together, and assist each other, and that with the utmost truth and exactness, otherwise many disorders would arise; for how nicely soever the *Mouth-piece* may be adapted to the mouth, it will avail but little if the *Branches* do not correspond; for if they are too rude and harsh, the horse will be afraid of the *Mouth-piece*, gentle as it may be, as much as if it was really severe; and if, on the other side, the *Branch* should be strait to a certain degree, and the *Mouth-piece* too weak and easy, it would not have its due effect, to raise, confine, or support the horse; but he would lean upon the hand, and grow so heavy and dead, as to be very awkward and unpleasing. In these delicate circumstances the horseman must trust to his experience, and employ his judgment; nor is it a small share of either that will be sufficient to direct his conduct: above all, he should be well and intimately acquainted with the faults and defects of the horse, and able to discern when they will admit of a remedy, and when they are incurable; should know the temper, and see what qualities nature has given, and what she withholds, so that he may decide how far to interfere, and to what degree of justness and grace he may hope to bring the animal, so as to make it answer the end he wishes to attain.

C H A P. V.

Of the Tongue and Palate.

WHEN the *Tongue* is so thick that it cannot be contained in the *Channel*, or is too broad and big, it will prevent the *Mouth piece* from resting upon the *Bars*, will make the *Appuy* hard and dead, deprive the bitt of its due effect, and frequently be bruised, fretted, and injured by it. The true and only remedy for these evils, is to allow a proper place for the tongue, by making a just and convenient *Liberty*. The fantastical and strange *Liberties*, or *Upsets* of bitts; which are so frequent in books, as well as the preposterous bitts which are to be found in them, are entitled to no notice upon this occasion, inasmuch that they appear to have been formed rather to exercise the fancy and invention of the bitt-makers, than to answer the wants of the able and judicious horseman.

In what cases this *Liberty* should be formed, either *whole*, or composed of *two parts*, we have set forth in the preceding chapter; it will be sufficient then barely to repeat in this, that when the *Tongue* is well-formed, and of a reasonable size, it should be small and moderate; and when the tongue is gross and big, it should be large and spacious; or, in other words, it should be adapted to the tongue, and made in measure and proportion

portion to it, care being taken at the same time, that it be not so wide, as to affect the *Bars*, for upon them the whole virtue of the bitt depends.

When the mouth is *small* and *narrow*, the *Mouth-piece* must be in proportion, remembering, at the same time, that it should not be so little and thin, as by its sharpness to alarm the *Bars*; for it will be better to suffer some light temporary inconveniencies, such as to let it wrinkle the *Lips*, or press upon the tusks a little in the beginning, than to make the horse desperate, by hurting the sensibility of his bars; or, to avoid that fault, by putting more iron in his mouth than nature allows it to contain. With these difficulties the horseman must contend awhile; which, if attacked with prudence and moderation, will by degrees grow less and less, till they totally vanish. Time, and a judicious treatment, will bring the bars to a proper tone and feeling, and the mouth will become at last so seasoned, as to be patient of the bitt, and obey its impressions at the will of the hand which directs it.

To these likewise many faults and irregularities in the horse may be added; as *gaping*, or opening the mouth beyond measure, than which nothing is more displeasing to the eye, *putting* out the *Tongue*, or letting it hang out on *one side*; *drawing* it up above the *mouth-piece*, *wreathing* and *moving* his *jaw*, *arming* himself, or resting the branches of the bitt, or his chin, upon his breast, and carrying his head entirely on one side; to these bad

habits and tricks, it is not in the power of a bitt to furnish a remedy. Long and patient exercise, discretion, and a correct and judicious hand, are the only means which can be employed to redress these capricious postures of the *Head*; and for the opening of the mouth, the best correction is to place the *Nose-band* low, and draw it very close and tight, unless the vice proceeds from the *Bitt*, by being too big for the mouth, or causing any pain or uneasiness; in which case, the bitt must be altered, and the cause being removed, the effect will cease.

When the horse *lolls out* his tongue, it proceeds either from a bad habit, or because it is too *long*. When the latter is the case, it may be cut shorter, and the remedy is certain, but too cruel to be offered, although constantly prescribed by ancient writers: when it is owing to mere whim and inclination, and the bitt fits so justly and equally in his mouth, that nothing can be found amiss, the fault must either be permitted, or the offending part be made *shorter* by *Amputation*, as in the instance of its being too long. When the horse lolls it out on one side, he thereby frustrates, in part, the effect of the bitt, and renders the *Appuy* uncertain. Frequent and gentle strokes of the switch or whip, to alarm and surprize him, are the best corrections that can be used; though some prescribe a sort of *Muzzle*, with small, and sharp points of iron, to prevent or punish the fault. The horses which draw up their
tongues,

tongues, and bring it over the *Mouth-piece*, are generally guilty of this trick from heat, fretfulness, and too much sensibility. To cure this evil, care should be taken that the bridle does not molest or incommode the mouth; and that the *Liberty* be so easy and large, as in no degree to press or disturb the tongue; and in order to pacify and moderate a temper too quick and impetuous, the lenities of patience and gentleness, of a light and steady hand, and of a soft and easy bitt, will prove the most effectual medicines which can be administered.

When an horse turns and twists his under jaw, being guilty of (as already said) what the French horsemen term, *faire les forces*, or imitating the action of a pair of *Sheers* when they cut any thing; the best remedy is to use a bitt formed of *one* piece, and now and then to strike the part lightly with the whip, and keep a constant hand. The horse which is apt to *carry low*, or *arm himself*, which is effected by the horse's curling his neck, so as to touch the upper part of his throat with the branches of the bitt, commits a fault which is beyond the power of the bitt to prevent or cure. To hinder the habit of *arming*, a round bit of wood has been recommended by ancient writers, to be placed in the hollow part of the jaws, which, in some degree may stop his chin from turning downwards, so as to touch his throat, and prove more effectual than any assistance that can be gained from the bitt; which is a machine whose sole intention, and sole powers are directed to
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pull

pull the head *downwards*, and consequently cannot *raise* and *support*, and *pull it down*, at the same time. The usual method of attempting to raise the head, is to employ a bitt with branches that are easy and soft in their operation ; or to make use of a bridoon to hold the head high ; but all these endeavours go but a little way, and are so very unequal to the task required, that those horsemen who undertake to raise an horse by the agency of the *Bitt*, defeat their wishes by the very means they use to make them successful.

Having thus discoursed of *Bitts* in a summary and general manner, it will, perhaps, be requisite, before we dismiss the subject, to recapitulate the foregoing particulars, and lay down the plainest and most certain rules for the information of those persons, who may wish to be acquainted with the properties of different bitts, and to know how to adapt them so as best to answer the horseman's views and intentions.

The easier, simpler, and lighter a bitt is in all its parts, provided it produces the desired effect, the better, and more agreeable it will be.

The neater and smaller the mouth-piece is, in proportion to the size and qualities of the mouth, the more pleasing it will be to the horse.

The mouth-piece that is made of two parts, and joined in the middle. is more easy than that which is whole and entire.

The rounder and fuller it is towards the *Ends*, the softer and gentler it will be to the mouth.

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The *Liberty* or *Upset* should be formed in *Proportion* to the mouth, especially to the *Tongue*, for the ease and accommodation of which it is principally calculated.

The *Mouth-pieces*, called *Pigeon-necks*, *Goose-necks*, *Cats-feet*, *Pas d'Ane*, *Canon à Trompe*, or a *Canne*, both which are entire, and *arched* in the middle, (and for which there is no English term) with many others, are distinguished from one another, only by being whole, or else of two parts jointed in the middle, being fuller and smaller in the mouth, and by having the *Upset*, or *Liberty*, larger or more confined.

In this particular, and in this only, the real and essential difference consists, and not in the fantastical figures and shapes into which they are wrought, nor by the addition of *Melons*, *Bells*, *Pears*, *Balls*, *Olives*, *Pater Nosters*, or *Beads*, *Scatch Mouths*, and *Cats-feet*, &c. with which, till of late years, it was usual to cover and load the bits; and which are now deservedly rejected, as cumbersome, absurd, and ridiculous.

C H A P. VI.

Of the Branches.

IT is from the *Branches*, in alliance with the *Curb*, that the *Mouth-piece* receives all its life and power. These branches act with greater, or less force, in proportion as they are nearer, or farther removed from that part of the *Mouth-piece* which presses upon the *Bars*, and is the essence of the whole. With respect to the line of the *Banquet*, or upper end of the branch, and the *Eye*, it must be remembered, that the lower parts of the branch are influenced solely by the different proportions and different situations of the upper part, called the *Eye*. If this is placed *high*, it resists the power of the branches, and keeps them strait and firm; so that when they are pulled, the *Mouth-piece*, which is between it and them, presses more strongly upon the *Bars*, than it would do, if either of these parts were to yield and give way to the other. On the contrary, if the *Banquet* and *Eye* were placed *low*, they would be too weak to resist the force of the *Branches*, and the *Mouth-piece* could have no effect. This is so infallibly certain, that the situation alone of the *Eye* will make *Branches* of different constructions, operate in the same manner, and produce the same effect; so that a strait *Branch* will be as powerful, as one which is *bent* and turned, provided the *Eye* be

be placed equally high in both : and the line in which the reins act, that is from the *Ring* of the branch to which they are fastened, be equally distant from the point of *Appuy*, or that part of the *Mouth-piece* before described, which the branches immediately attack : the variety, therefore, of *turned* branches, which abounded formerly, and of which some are still in use, are, perhaps, more to be commended for their graceful appearance, than for possessing any qualities superior to those inherent in the *strait* ; for the powers of both depend upon the *Eye*, which sits as sovereign, and commands the whole bitt. When the *Eye* is fixed to a certain degree of *Height*, and the branches are *short*, the bitt becomes powerful and severe. The situation being changed, and the *Eye* lower, accompanied with a *long Branch*, will make the bitt softer, and more indulgent.

Long branches, by being at a distance from the hand, confine and bring down the horse's head ; *short* branches, therefore, being nearer to the hand, must contribute to raise it.

A branch, of whatever shape it may be, becomes strong and rigorous, when the lower ends advance upon the *outside* of the *Line* of the *Banquet*.

The contrary effect is obtained, by making the lower ends turn *inward*, or, in other words, *towards* the neck of the horse, as the term *outward* signifies *from* it.

Short branches are more forcible, and rougher than *long*, as their power is more instantly felt, than if it

came from a distance, and awe and constrain the mouth very strictly.

Having thus *dissected* the bitt, and shewn the distinct and separate office of each part, we will now beg leave to gather up the scattered limbs, put them together, and place the entire machine in the horse's mouth.

C H A P. VII.

Of the Bitt which should be given to a young horse.

IN the beginning of an undertaking, whose aim is to subdue and reclaim nature, and that at a time when she is wild, ignorant, and even astonished at the attempts which are made upon her, it is evident that she must not be treated but with lenity, instructed with patience, and by small degrees, and that nothing should be offered that may hurt, surprize, or occasion any disgust. The horseman, therefore, should not act the part of a *Tyrant*, but the part of a *Lover*; not endeavour to *force* her submission, but strive to gain her *Consent* and good will, by assiduity, perseverance, and the gentlest attentions; for what prospect of success would rougher manners afford? To what purpose would it be to compel a colt to go forward, or turn from fear of the whip or spur, and to trot and gallop so freely, as to supple his limbs, and form his paces, if the novelty of the bitt, and the unaccustomed restraint to which it subjects him, should

should vex and confound him, so as to make him not know what to do, nor how to behave in these extremes. It cannot be expected that he will be guided, and go with ease to himself or pleasure to the rider, if the instrument by which he is to be conducted offends, or gives him pain: all habits and acquirements should be attained gradually, and almost imperceptibly; rigour and precipitation would ruin all, and instead of forming the horse to the execution of what is required, may plunge him into vice and rebellion, so as to occasion much trouble and loss of time before he can be reduced.

He should not, therefore, at first be considered as if he was designed to be formed to all the exactness and delicacy of the bitt; and the horseman should be content if he will endure it in his mouth, so as to grow by little and little accustomed to it, till the restraint becomes by habit so familiar and easy, that he not only is not offended, but begins even to delight in it. For this purpose great care should be taken, that the bitt be easy and gentle in all its parts; that the *Mouth-piece* be larger than it need be for an horse already *bitted*; that it in no wise incommodes the *Bars*, squeezes the *Lips*, or galls the *Tongue*.

The mouth-piece called a *Canon*, with a *Joint* in the middle, will be the most suitable; the *Ends* of it should be as large and full as the size of the *Mouth* will permit, for the thicker and more blunted they are, the easier

they will be to the horse, and the *Appuy* less strict and severe. The links of the *Curb* should be big, smooth, and well polished; the *Curb* somewhat long; the *Branches* should be exactly even with the *Line of the Banquet*, to make the *Appuy* moderate and equal. They should likewise be *long*; nor does it signify of what shape they are, for with most horses, they ought to be so weak, as scarcely to have any effect; so requisite it is to guard against every thing that may annoy, or disturb the horse in these first trials. In order to reconcile him to this new constraint, the reins should be held in both hands, and the horse, for some time, should only walk under the rider. Above all, upon this and all other occasions, a firm, a light, and diligent hand is necessary; for although the bitt is as the *Rudder*, by which the horse is to be steered, yet it is the *Hand* which must hold and direct the *Rudder*; and so superior is its power, that at all times it can make a gentle bitt *severe*, and convert rigour to *Ease* and *Softness*.

Such are the *Outlines*, and general principles upon which the art of biting horses is established, and by which it must exist. Under these heads, however, many distinctions must be made, and many variations permitted, which, however minute and nice, are yet so essentially necessary, that without attending to them upon proper occasions, the wishes of the horseman could never be accomplished.

It is not easy, however, to describe and explain the *Exceptions* to these general rules, because they cannot always be foreseen, nor is it certain that they may happen; whenever, therefore, a case occurs in which a departure from these principles becomes necessary, it must be left to the judgment of the horseman to act as the occasion requires; for no general and positive directions can be given in many unexpected difficulties which may arise, and which, therefore, the horseman himself must redress upon the spot.

To attempt to point out the means of doing this in a book, would be acting like a physician, who prescribes without seeing the patient; a bare representation of the disease may indeed be made, but there may be many circumstances and particularities in the constitution, which ought to be considered, but which cannot be known till the parties are together. In our instance, therefore, the patient *must minister to himself*, and act from his own knowledge and discernment. The leading and general rules may be gathered from books, but the deviations from them to certain degrees, and the *Refinement* of the art can be known and learnt only *among Horses*, and in the *Manege*. I have, therefore, judged it to be the better part, to lay before the reader only a general view, without going into too minute a detail, which would probably avail only to puzzle and mislead. For this reason I have likewise forborn to speak of the bits at present most in use; such as the *Constable* bit,

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so called from the famous *Montmorency*, Constable of France, who was the inventor of it. The *French* bitt, the *Pignatelli* bitt, which bears the name of the renowned horseman who first designed it. The *Pistol* bitt, or *Buade*, owing its first name to its resemblance of a pistol in its *Branches*, and the second to its author. These, and a few others now in use, are to be seen in the shop of every bitt-maker, and their properties are explained in almost every treatise of modern horsemanship*. Suffice it to repeat, that however they may vary in the shapes and figures of their *Branches*, yet the essential difference consists merely in their *Length* or *Shortness*, and in their being more or less *before* or *behind* the banquet, or in an *even* line with it.

Upon these foundations is erected the art of biting horses, which art, as far as it reaches, is sure and constant; but which, in spite of all the merit and praise of which it has so long been in possession, will, upon a serious and strict trial, never, I doubt, be found adequate to the views of a sound and intelligent horseman, nor capable of bringing an horse to that degree of suppleness, and exactness of carriage, which the truth

* It is not for the same reason that the bitts used and valued in this nation, and distinguished by the names of *Weymouth* bitts, *Pelham* bitts, *hard* and *sharps*, &c. are not mentioned here. They are neither *Bitts* nor *Snaffles*, but *infra classen*, and of no account. Nor can what is called the Turkish bitt be valued, till severity and brutal violence shall be deemed virtues in riding.

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and perfection of the art require. These attainments seeming to have been reserved for a more simple, but powerful machine, called the *Snaffle*.

C H A P. VIII.

Of the Snaffle.

FROM what has been said in the foregoing chapter, the reader must be sensible of the many difficulties which, from the difference of conformation in the *Bodies* and *Limbs* of horses, the qualities of their *Mouths*, their tempers, the setting on of the *Head*, and other particulars, that person has to encounter who undertakes to *bitt* an horse. The almost infinite *Number* of bitts, which formerly were in use (but now judiciously reduced to a very few), their variety of shapes and figures, the use of *Caveçons*, of *Bridons*, and *Martingales*, which acted with them as auxiliaries, and the number of general rules and directions summed up in the former chapters, all seem to proclaim the art of biting an horse to be one constant struggle between nature and art; in which the former, though harrassed and restrained, has seldom, I fear, been totally subdued, and that from the insufficiency of the arms which have been employed against her. The bridle, in its collective sense, is that instrument, which principally en-
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ables the horfeman to govern and guide the horfe, fo as to make him execute what he requires of him. To perform his bufinefs juftly and gracefully, the animal muft firft be made very fupple in his fore parts; and his *Head* and *Neck* fo managed, that one may be *raifed*, and the other arched or *bent*, more or lefs, to the hand to which he is to turn. The bridle called the *Bitt* is fo impotent in its endeavours to *raife* the head, that it even produces the oppofite effect; nor, from the confinement in which it keeps the horfe, and the fmall compafs it affords for the action of the rein, does it allow the rider fufficient room to bend him, without *pulling down* his head, and putting him upon his *Shoulders*, both of which are incompatible with the true and found principles of the art. The frequent ufe of *Cavefons* and *Bridons* fully evince the want of power in the bit to fupple the horfe, or raife the fore part.

The figures and representations of horfes working upon different leffons may be appealed to, for the confirmation of this affertion; the books of paft times abound with them, efpecially the boafted work of that king of horfemen, the duke of Newcastle; whose horfes are all drawn with their heads between their knees, and yet are exhibited to the equeftrian world, as ftandards of truth, and models of perfection. The fucceffors of this duke, and of other great mafters, as imitators, are generally a blind and fervile herd, ran headlong into the errors, adopted the faults of their predeceffors, and

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always

always made use of bits, without reflecting upon their effects, or perceiving that they could operate but to make the horse *carry low*, and to put him upon his *Shoulders*, while they thought he was all the time upon his *Haunches*. And it is plain from the constant use of bits, and of *Caveçons* in conjunction with them, that the ancient horsemen understood but very imperfectly the posture in which the horse's head should be placed, so as to influence and direct his motions according to the formation of his body and limbs; for there is such an immediate and strict connection and dependency between the parts, that the change of posture in any single one, will, more or less, affect the whole. To illustrate this, let the horse be considered as a *Lever*, or poll, when one end is *downward*, or towards the ground, it is certain that the other must be *raised*, and turned upward. If the head of the horse, therefore, is brought *down* towards his knees, it will follow that his *Croupe* must be *raised*, and that it is then impossible for him to be balanced upon his haunches, or to be well in *Hand*; for the hand can have but little power over the horse, while the head is *down*; nor has the horse, when in this attitude, a possibility of *uniting*, or *putting himself together*; for this can only be done, by bringing his *Haunches* under him, and making them support the fore parts: a *Bitt*, therefore, operating chiefly to bring *down* the head, cannot but, more or less, be the source of these errors and contradictions. The use of the *Bridon*

joined with the *Bitt* (unless considered as a bridle *in reserve*, in case the bitt should break, or otherwise fail), proves the insufficiency of the bitt to raise and support the fore parts. This little instrument serving only to awaken and animate the mouth, and raise the head when the horse becomes heavy in the hand, or *carries low*.

The prodigious variety of *Bitts* which were used in former times, loudly proclaim the difficulty of adapting these machines to the mouths of horses, so as to answer the wishes of the rider ; for although much wantonness was indulged in the invention of *so many*, and of such strange forms ; the greater part of them must nevertheless be considered as purely calculated for the service of the horseman ; while the prodigious number of them, and the difference of their figures and dimensions, prove the uncertainty of the means employed.

To form a conjecture of the intentions of the ancient horsemen from the bitts they used, they seem to have had little more in view than to awe and command the horses by force and violence, so as to be masters of them at all events ; and the bitts which they put into their mouths, and the *Caveçons* over the nose, plainly confess that they placed all their hopes in the severity of their tools, and the strength of the hand which held them ; while all sensibility in the horse, and exactness and delicacy in the man, were either disregarded, or
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unknown. These reproaches, however, are now no more, and the present times are so enlightened, as to possess the art of biting horses in its fullest extent, and to be able to display it in its utmost force, purity, and elegance: unfortunate and mistaken at the same time! For the *Bitt*, with all its improvements and boasted virtues, can never operate so as to reconcile *Restraint* with *Liberty*, *raise* and *bend* at the same time, so as to draw up, and place the horse's head and neck in a posture which must oblige him to be upon his haunches, without *borring*, however, or turning his *Nose* upward, but in proportion to his structure and mould, keeping the mouth cool and fresh, and enabling the horse to perform his business, be it what it will, with that freedom, brilliancy, and justice, which constitute the perfection of horsemanship; unless, perhaps, in the instances of a few horses, which may be so perfect in mind and body, as to be properly called the Phœnixes of their kind.

An humbler, plain, and hitherto despised instrument, can nevertheless do the feat; and that with such certainty, readiness, and ease, that to prefer a *Bitt* to it, seems to be as strange, as to make use of the huge, complex, and intricate machine, called by the ingenious *Hogarth* *, a *new Invention* to draw a cork out of a

* Vide his prints of the Rake's Progress.

bottle, instead of a common *Screw*; than which, in a good hand, nothing can be more effectual.

This instrument is called the *Snaffle*; and if ever there was a *Panacea*, or universal medicine, the *Snaffle* is one for the mouths of horses; it suits all, it accommodates itself to all, and either finds them good, or very speedily makes them so; and the mouth once *made*, will always be faithful to the hand, let it act with what agent it will. This bridle can at once subject the horse to great restraint, or indulge it in ease and freedom; it can place the head exactly as the horseman likes to have it, and work and bend the neck and shoulders to what degree he pleases. He can raise the head, by holding up his hand; by lowering it, it will be brought down; and if he chuses to fix and confine it to a certain degree, he must use for this, as well as for the purpose of *bending*, *double Reins*, that is, two on each side; the ends of which must be fastened in a staple near the pommel of the saddle, or to the *Girths*, higher or lower, as the mouth, proportions of the horse, and his manner of going require; and if properly measured and adjusted, they will form and command the horse so effectually, as in a great degree to palliate many imperfections of the mouth, and many faults in the mould and figure.

The reins thus fastened, or even *one* only, for the sake of working one jaw and side, will operate, more or less, as the *Branches* do to a bitt, and the snaffle will
almost

almost be a *Bitt*, a *Bridon*, a *caveson*, and *martingal* in one. When the horseman would bend his horse, he must pull the rein of that side to which he is going, and lengthen that of the opposite, that they may not counteract each other. Nothing will awaken a dull mouth, and bring it to life and feeling, so soon as this bridle. If the mouth is hard and callous, the iron should be twisted so as to have a sort of edge, which will search the lips, and when they will permit, the *Bars*; and if gently moved, or drawn from side to side, keep the mouth fresh and cool. If the *twisted*, or rough snaffle is thought too harsh, and the hand not skilful enough to moderate its effects, a smooth snaffle may be used; or if a bit of linen be wrapped round the twisted snaffle, it will make it easy and smooth, and the mouth once made fine and delicate, will be true to its feelings, will obey the *Snaffle*, and follow the hand with as much exactness and precision as the *Bitt* knows to demand, but with more freedom and boldness than it ever can allow. Nor need the *Aids* of the horseman be ruder, or more apparent, than when using a bitt; for if the horse be quick in his feeling, has a mouth well-worked and seasoned, and is active, supple, and willing, that is to say, be *completely dressed*, the rider may turn and wind him at pleasure, with as much grace, ease, and secrecy as the bitt can boast. To conclude, the *Bitt* is certainly more graceful, and the horse appears, when furnished with it, to more advantage; it likewise is

more strong and coercive than the *Snaffle*; but its power can be wanted only in the circumstances of hard mouths, and rude hands, where mere violence is preferred to gentleness and art; as in the instance of coach-horses, and many others, under the management of common grooms, and other ignorant people.

To such persons I do not address this discourse; yet I could tell them, if they wish to know, that it is the mouth alone in which they should put their trust, and not in the strength of their arms, nor in the rigour of the bitt; and when this is formed, and reduced to a just temper, and the hand knows how to *play* upon it, they will find, that not only a *Snaffle*, but even a *Riband*, or *Packthead* will be sufficient to guide and control the animal in all its motions. The mouth, therefore, being *made*, and without it there can be no riding, the *Snaffle* will be as effectual as the bitt, and in all other particulars greatly superior to it; while it stands doubly valuable and recommended from the plainness and simplicity of its composition, and from the ease and readiness with which it may be used.

Such are the properties and merits of the *Snaffle*; these, long observation and not a little experience have taught me to think preferable (generally speaking) to those of the *Bitt*, and to point out and recommend, with all deference to others. Conscious, at the same time, that in doing this, I commit *High Treason* against the dignity and pretended rights of the bitt, but not being legally

gally entitled to the pre eminence it has so long enjoyed, this sacrifice is due to justice and to truth.

——— *Detrabere ausus*

Hærentem capiti multa cum laude coronam.

HOR.

C H A P. IX.

Of the Bridon, Cavesson and Martingale.

THESE are no more than assistants, and humble attendants of the bitt; they ought, therefore, to share the fate of their master, and fall with it. Wherever the *double-reined* snaffle comes, it will extinguish and banish them from the common-wealth of horsemanship. In passing condemnation, it may not, however, be improper to assign some reasons for pronouncing sentence upon them.

The *Bridon*, to be considered in its best light, must be employed only as a *second* bridle, or *Bridle in reserve*, in case any failure of the first, or *great Bridle*, called the bitt, should call for its assistance. In *Battle*, therefore, or even in *Hunting*, and upon other occasions, it may be of much service; for in war the reins were composed of links of iron, and were no more than small chains, which could not be severed by a stroke of the sword, or sabre. The bridles worn by coach-horses at present,

present, when exercised, or taken out to be watered, are of this sort, and used upon these little occasions, instead of the bits which they wear when put to draw the coach. The *Bridons*, or *small* bridles, are of several sorts: some have one *joint* in the middle, some two, and others are quite even and smooth. These variations, however, are distinctions which make no difference, for they all produce the same effect. When used with a bit, the *Bridon* is intended somewhat to bend the neck, but more especially to raise the head, and to correct the effect of the bit in pulling it down; so that between them, there is an eternal contest and opposition; but the *Bridon* is not strong enough to stand against the force of its antagonist. That horseman, therefore, who wishes to have his horse carry *high*, should use only a *Bridon*, or *Snaffle*, which is the same sort of bridle, only thicker and stronger; and if he would have his horse carry his head *low*, let him employ the bit; but to use them together, is to endeavour to reconcile flat contradictions; inasmuch as that when the head is to be *raised* by the *Bridon*, the *Bit* must cease to act, and when the latter confines, and pulls the head *down*, the former becomes totally useless.

C H A P. X.

Of the Martingale.

THE *Martingale*, invented by *Evangelista*, an eminent horseman of *Milan*, is a long strap, or thong of leather, the one end of which is fastened to the girth, between the fore legs, and the other to the bitt, or, which is the better way, should have a thin mouth-piece of its own. It is of service in cases where the horse tosses his head, or turns his muzzle upwards, when he *beats* upon the hand, and his head is uncertain and inconstant; when his jaws are too tight, and when he is *stag-necked*. In these circumstances, the *Martingale*, although decried by many horsemen, will have its merit, and contribute to bring down the nose, and settle the head in a just and becoming posture, till, by practice and habit, the horse will be able to carry it with steadiness and grace.

It is nevertheless rather a rude and compulsive implement; but the faults above-mentioned, being rather desperate, require a desperate remedy: nor is it improper to *prepare* a young and unmouthed horse for the *Bitt*, for it will confine and place the head, by a gentle restraint, without disquieting and alarming the mouth at first, so much as the bitt will do; which acting, upon the *Bars* and *Beard*, subjects the horse to greater rigour.

The difficulty in using the *Martingale* consists entirely in fixing it to a just measure, so as not to check the horse, nor yet allow him in too wanton a liberty. This the horseman must do for himself, and consult the *Make* of the horse, his temper, and manner of going, as his guide and director.

If the *Snaffle* is used with the reins fastened low, it becomes a *Martingale*, or a better thing; because the hand can make it strict or easy, and *both* by turns, as the rider pleases, and the horse requires.

C H A P. XI.

Of Caveseons.

THIS is an instrument, which, from the earliest days of modern horsemanship, even to the present time, has been employed and considered as the most effectual, and almost the *only* means of breaking and reducing an horse to suppleness and obedience. Many are the sorts which have been invented for this purpose; differing from each other in no essential point, but in being of different degrees of mildness or severity; and it is astonishing to what an excess of cruelty they were carried to answer the latter purpose; they are always tied over the nose, and being made of iron, and armed with sharp teeth, harrowed and tore the poor animal in a manner that might have made a *Butcher* blush,

blush, but of which the old horsemen seem to have been proud; it being a sort of proverbial boast among them, that a *bloody Nose* made a *good Mouth*; their chief intention being to restrain and bend the horse by the *Cavefon*, and to save the *Mouth* at the expence of the *Nose*; at the same time encumbering the horse with both, nor considering, while they thought of *saving* the mouth, that is, not making it acquainted with the *Bitt*, that, till it had been properly worked and formed, it could never be true and faithful to the hand; and that in order to be *made*, it must first be prepared and seasoned; and although a raw and ignorant mouth may be spoiled by a rough and injudicious hand, yet there is no *natural* mouth, however good, that does not require to be moulded, and wrought upon by the bitt, before it can be brought to such a temper and feeling, as to act in a close and delicate correspondence with the hand which is to govern it. Upon this principle, therefore, of reasoning, it must follow, that if an horse is to be worked only by means of the *Cavefon*, and the bitt is to be inactive, or but slightly employed; let him be never so well dressed to the *Cavefon*, yet, when he comes to be rode with the bitt alone, as he ought sometimes to be, his mouth, for want of practice, will be awkward and unformed, though years may have been spent to make him otherwise complete. The *Cavefon*, therefore, to be seen in its best light, and allowed in its fullest extent of merit, should never be used but as *preparatory* to the bitt,

and as an engine to bend and supple the horse. In which latter office, it certainly can boast a power much superior to that of the bitt, and such as must entitle it to the greatest applause, were it not humbled by one unhappy circumstance, that at the same time that it *bends*, it *pulls down* the head, and puts the horse upon his *Shoulders*.

In spite of this inconvenience, it is nevertheless certain, that if the services of the *Snaffle*, as abovementioned, were not known, the *Cavefon* must stand possessed of much praise; and as it is very efficacious in bending and suppling the horse, may at least dispute precedence with the *Bitt*; while both, at the appearance of the *Snaffle*, which is *both* in *one*, and something more, ought to retreat, and *hide their diminished heads*.

C H A P. XII.

Of working Horses in the Hand.

WE are to understand by the expression of *working Horses in Hand*, all those lessons and exercises, which an horse is taught to perform without having a *Man upon his Back*, in order to prepare and qualify him to execute the different *Airs* of the *Manege*, or to answer other purposes, by forming his mouth, and suppling his limbs and body; the person who exercises him, *standing or walking* by him, and directing and assisting, so as to make him execute *unmounted*, the motions and airs he will be required to display under the rider: the chief intention, however, of this method is purely to prepare him gradually for being rode, and the great *Advantage* of it is, that he can be attacked, and accustomed to his task, with more certainty, dispatch, and safety to the *Man*, than if he bore him upon his back; for it is certain, that in this manner of working, the man being *on Foot* can be in no danger from any fallies or misbehaviour of the horse; and although it is requisite that an horseman should always act with resolution, firmness, and courage, it yet is equally true, that he need not *court* danger, and on many occasions, *the better part of valour is discretion*: again, the horse himself, by being thus worked, is assisted and supported by the
hand,

hand, which conducts him, while it puts him into new postures, and demands motions from him, which, from the stiffness of his limbs he scarcely can execute; as a master leads the scholar he teaches to dance, till his joints grow pliant, and he knows how to balance his body, without a supporter. In all cases likewise where the horse resists and rebels; or where, from natural stiffness, or ill temper, he refuses to bend and take his ply; nothing that can be done with a man upon his back (were safety not considered), can be so effectual to bring him to reason, as to work him *unmounted*; because more cogent arguments may be used, both to instruct him if he is ignorant, and to compel him to submission, if he with-holds it, from malice and obstinacy.

This method of working horses seems to have been unknown, in a great degree, to ancient horsemen; nor do the more modern writers appear to have made much acquaintance with it; as little mention of it is to be found in the many treatises composed by them; although this manner of working horses has long been practised in *Maneges* of no mean fame, established in different nations, particularly among the Italians, and in Germany.

An old English writer, and horseman, who published, in the year 1624, a work, whose title is *Browne his fifty Years Practice, or an exact Discourse concerning Snaffle-riding, &c.* seems to have been apprized (as far as he went),

went), of the utility of this kind of *Manege*, as well as of the necessity of raising the horse *before*, and the advantage which the *Snaffle* has over the bitt when this is the horseman's intention.

Another author, who mentions this method of working horses, is an expert horseman of the present day, and a distinguished judge and patron of the art: this kind of *Manege* stands censured and condemned by him; and it is much to be lamented that the writer has assigned no reason for the sentence he passes upon it; for as much as that if he had thought fit to have favoured the reader with any, they would probably have precluded these, which I now, with all deference, presume to offer in its behalf *.

The old writer, *Browne*, directs us, in order to raise the head, and form the mouth at the same time, to make use of a *Snaffle*, the reins of which being sufficiently long, were to run through a pulley, placed over the horse's head, as he stood in his stall; a man being behind, gently and by degrees, drew the head upward, and as the horse followed the rein, and raised his head, the man was instantly to slacken his hand, and gave him ease; then pull him up again, and so continue soliciting the mouth, and raising the head, till he had brought it to the pitch where he intended to fix it: at this point it must be held some time, the man remem-

* Vide a New Method of Breaking Horses, by Henry Earl of Pembroke.

bering to pull up, and ease and let down his head alternately; till by this constant and gentle practice, he will become so obedient, as to climb as high as the rein will lead him, will be light in the hand, and enabled to carry his head at a just and becoming height. This is working on one spot, or, as it is called in the *French Manege*, *ferme a ferme*. To this he adds another method, which he recommends in order to form the paces, and work the horses progressively, or *at Liberty*: addressing himself to his son, for whose instruction he wrote, he says, “ And now, loving son, I will heere,
 “ with God’s helpe, set you downe a perfect and unfal-
 “ liable way how to teach your horse without chafing
 “ or heating him: first, I would have you put on his
 “ musroule and martingale; and then his bridle; then
 “ put a fursingle about him, and put your martingale
 “ to the fursingle; then take two good strong lines (or
 “ ropes) so long as will reach so farre behind the
 “ horse, as you may be in safety from his heels, then
 “ make fast first the one corde to the one side of the
 “ snaffle, and the other to the other end of the snaffle;
 “ then take the ends thereof in your left hand, and the
 “ rod in your right; also then bring your horse into
 “ some large court, that is either walled or paled, and
 “ there let one lead him by the head round about the
 “ court, and come you after; then let him that doth
 “ lead him goe from him, then put him forward upon
 “ a foote pace, and guide him with your long reines,
 and

“ and bring him to and fro, that he may know your
 “ hand, then begin to put him forward with your rod,
 “ and make him trot faire and gently at first. Then
 “ you may carry him something harder at your hand,
 “ and put him into an even trot, and you shall see him
 “ presently begin to goe proudlie before you; then as
 “ soone as you see him settle himself never so little, to set
 “ his feete to your liking, then staie him presently, and
 “ make much of him, and give him some reward *,
 “ and give him over for that time; and feede him well
 “ with oates, and let him rest one hour at least; and
 “ then take him out againe, and exercise him as you did
 “ before, and you shall see presently, if you sharpe him
 “ up, and shake your rod, that he will fall into a proud
 “ trot presently; and ever be sure, that as soone as you
 “ see him set but five or sixe strokes true, then presently
 “ staie him, and make much of him: now you shall see
 “ presently at his first setting, whether he will have a
 “ loftie trot, or a low trot; and if he begin with a loftie
 “ trot, as no doubt if he be a metled horse he will, then
 “ you need not use any other helps to him, but the reines
 “ and rod; but if he be of a slow mettle, and set his
 “ feete thick and short, and low withal, then you must
 “ use the helps † as here you see proportioned, and then

* Such as grafs, fruit, corn, bread, &c. which indulgencies were
 formerly of great account among those who loved to lay a stress upon
 trifles.

† Rollers.

VOL. II.

H h

“ you

“ you must put them on, and buckle them on every
 “ foot under his foot-lock, and you must buckle them
 “ strait as you can, that they doe not goe round
 “ about his legs ; then you may bring him to the
 “ practising place againe, and you shall see him take
 “ up his feet finely to your liking. And thus you may
 “ practice him still, until he be so well acquainted with
 “ them, that he will take up his feet so lofty and come-
 “ ly as shall be to your liking ; and when you have
 “ him so perfect going on the one hand, then you may
 “ change him to the other hand, and that will set his
 “ body even that way he came.

“ Now, when you have him perfect on either hand,
 “ and he doth set his trot comely and stately, you may
 “ venture to set a saddle on him, and the next time you
 “ take him forth, let one that hath some understanding
 “ take the reynes of you, and the rod in his hand, and
 “ try if he can make him set, as you did ; then you
 “ may take his back, and take the bridle reynes in
 “ your hand *, but let him scarcely feel your hand ;
 “ but let the other man carry him upon his long
 “ reynes, as you did before ; then if he doe performe
 “ his trot as he did before, then you may carry him all
 “ of the reynes : and if he doe performe his trot of

* No method so effectual as this upon all occasions, and for all pur-
 poses, provided the men understand what they are about, and afford a
 mutual assistance.

“ your

“ your reynes, yet let the other man follow you still,
 “ that if he breake with your hand at any time, he
 “ may helpe you: and so you may exercise him till he
 “ bee so perfect as you shall think fitting, and you may
 “ cut his trot shorter and shorter, till you have brought
 “ him that he will * stand upon his trot, and trot both
 “ forward and backward. You may not let the foot-
 “ man goe from you, till you have him as perfect as
 “ you desire.”

The following method of working *in hand*, stands
 likewise recommended by the same writer: having put
 the snaffle in the horse's mouth, separate the reins, and
 hold one in each hand; that is to say, if the horse is to
 go to the right, hold the left rein with the left hand
 across his neck, and the right rein in the other hand;
 the man standing near the right shoulder; the inner, or
 right rein will help to bend, and the outward, or left,
 will raise, support, and balance the horse, while both
 hands playing with the reins, with gentle and easy
 motions, and by little and little, yielding and restrain-
 ing successively, will so win his mouth, that he will
 soon learn to know the hand, and this lesson will pro-
 duce the double effect, of *mouthing*, and making him
 supple at the same time.

* This expression must mean *trotting in one place*, called in the
 language of the *Manege*, *Piaffing*, or *Footing*; and *trotting both forward*
 and *backward*, means advancing, or going backward, in the same
Time and Action.

Another and better way of doing the same things, is to employ two men ; one must stand before, or a little towards the *inner* shoulder, and taking the reins over the horse's head bend him with that on the hand to which he is to go, and with the other balance and support the fore part, playing with his hand to search and quicken the mouth, remembering always to keep the head *up*, and to such a point as the horse seems to require, for which the horseman's discretion must be his tutor. The province of the second man is to keep at a due distance behind the horse, to prevent him from running backward, and by animating him judiciously with the whip, to keep him up to his bridle, and make him collect himself, and go upon his haunches. Thus three points are gained, for the *Mouth* is worked, the horse is *bent*, and put upon his *Haunches*, all in the same moment. It is to be remembered, that in giving these lessons, the horseman must have the assistance of a wall, or pales, otherwise the horse may turn round, and elude his endeavours.

The foregoing lesson may be modified, and branched out into many other, to attain different purposes, to remedy various difficulties, and be adapted to the temper, conformation, vices, or habits of different horses : for although the fundamental principle and general intention be the same in all, yet the same ends may be attained by different means, as the same medicine may be given, and must be given under different forms, as
the

the disease and constitution of the patient may demand. When an horse is very clumsy, heavy in the hand, stiff, and headstrong, vicious, or apt to strike with his fore feet, or rear, a *Stick*, or *long Pole*, should immediately be called in, and the mode of working him should be somewhat changed. The method is this : the *Stick* being fastened by a strap and buckle through the hole of the snaffle, where the reins run, a man must place himself before the horse, and hold the stick at arms length, not tying it so close, as not to leave room for him to make it play, as he gently draws it backward and forward, to refresh and enliven the mouth ; the other man must take a long rein, and fixing one end near the pommel, or lower, towards the girths, if need be, must put the rein through the hole of the snaffle, and holding the other end, will place himself behind, or near the *inner* haunch ; pulling and yielding the rein, from time to time, with a judicious hand, and animating the horse with the whip to make him advance ; while the man who holds the stick will check and restrain him from going too fast ; so that by the *Collision*, if I may so say, of these contrary operations, the horse will *unite* himself, will make his haunches bend and play, have his mouth made sensible, his vices prevented, or corrected, his neck and ribs suppled, and the whole animal made fit for the rider.

In order to bend the ribs by the means of this instrument, the horse's head must be pulled round, or towards

wards the *Center*, while his *Croupe* will be turned more towards the wall, or from the *Center*; and by being thus as it were, in a *Vice*, he cannot escape, but must bend himself to the posture exacted by the horseman, making, as he goes, his inner fore leg cross over the outward fore leg, and the hinder legs to act the same part, so that he will be in the true and just attitude of what is unmeaningly termed by the French horsemen, *Epaule en dedans*, but termed more justly by the Duke of Newcastle the *Head* towards the *Center*, and the *Croupe* from it; or, in his own words, for he wrote in French, *Tete en dedans, Croupe en dehors*. Farther, when an horse, from stiffness of limbs, ignorance, awkwardness, a dead mouth, fullen temper, or whatever other cause, refuses to go backward, no argument will convince him so fully as this plain instrument; nor can any method be found more advantageous for working in circles, especially if it is accompanied with a rein tied to the girth, or pommel of the saddle, as the horseman chuses, or a long rein held in the hand, to bend and make him look into the circle. The benefit resulting from this lesson will be, that the *Stick*, from its stiffness, will so control and guide the horse, that it will oblige him to tread the circle with truth and exactness; that he can be carried *out*, or from the man who holds it, and is the *Center*, or brought *to* him at pleasure; that the head and fore part may be raised, the mouth attended to, and the horse suppled all together. Nor can the

the lesson itself of working horses with the *Longe*, as it is called, or circularly, although greatly improved, by doing it in the manner above-mentioned, be too much recommended and enforced. For it is so certain and infallible a method both to make horses supple and ready, and to keep them so, that the horseman should never lose sight of it, but practise it from time to time, with almost all his horses, in whatever rank or degree they may stand in his *Manege*: for the young and unformed it is their alphabet; for the more learned and expert, they must be perfect indeed, not to be better for its assistance, especially after any considerable interval of rest and disuse.

So many and essential are the benefits which are to be derived from it, that it must be deemed the foundation of the art of managing horses, since none can be well practised in it, even the vilest, but will be improved and mended by it. It contributes greatly to make them nimble and alert, and to preserve and encrease their wind. It teaches them to shift and deal their feet; it makes their shoulders supple and active; it bends their necks and ribs; it makes them step out and cover their ground with a bold and open action; it works the haunches; makes the horses light in the hand, and gives them spirit and resolution; teaching them patience at the same time, making them willing and ready to go to either hand indifferently; it fixes their attention, calms and reduces an angry temper, prevents

or corrects vice and rebellion, and in general disposes and qualifies the horse for almost every service which man can expect from him.

Such are the fruits of this lesson, which, if practised in the manner recommended above, may be gathered in a shorter time, and in a better condition, than the *Longe*, or long rein can bestow. Nor does the utility of the *Stick* end here, it may be extended with success to almost every *Air* of the manege; the *Pyrouette* *, in the horse's length, or from *Head to Tail* alone excepted, and that because in this *Air* the man who holds the stick must be too near the horse not to interrupt him.

It must be remembered, that two men are necessary for working in this manner, unless in instances of some horses, which are so tractable and perfect as to work almost spontaneously, and which, for that very reason, need not be put to these lessons at all, unless it be purely to shew the willingness and address they seem happy to be called upon to display. When the horse is to be worked *single-handed*, or by one person only, the rein on the side opposite to the stick should be tied to the pommel of the saddle, or the girths, at the discretion of the horseman, who must vary the position of the stick, according to the manner of working.

* Or *Girouette*, signifying a *Weathercock*: the horse turning round like one. The French word, *Girouette* comes from the Latin word, *Gyrus*, a round, or circle.

The rigour and stiffness of the stick, harsh as it may appear, can be softened and qualified even to gentleness, by the discretion of the hand which holds it; and thus may be adapted to all sorts of horses; irresistibly strong, and commanding with those which are furious, stiff, and headstrong; and mild with those which are mild: when to act these different parts, how to vary, sometimes to mix them, and to go from one degree almost insensibly to another, must depend solely upon the judgment and sagacity of the man who holds it, and is to be acquired only by nice observation, practice, and experience; while the same rules which are given for holding a *Bitt*, may equally be applied to this implement, with respect to the effects of the hand, which is to play the same tune, although upon a different instrument.

To proceed: besides this method of working with the stick, and which is *instar omnium*, I will beg leave to add a few more, which, in particular cases, will have their merit, and greatly assist the horseman to accomplish his wish.

The *Pillars* have already been considered; something still, not unworthy, perhaps, to be called an improvement, may be added, which has reference to them. The intention of working horses in them are various, viz. to *unite*, or *put them together*, by obliging them to bend their haunches; to form them to the *high airs*, and for other reasons, as mentioned already. Their efficacy

in most things is great and certain, nevertheless, in some instances, deviations must be made from the common manner of using them, or their end will be perverted, and they will do more harm than good ; as in the instance of an horse which is apt to *retain* himself, or hang back ; if such an horse were at first to be put into the pillars, and tied short in the usual way, instead of being driven vigorously forward, as he ought to be, he would be only confirmed in his failing, and the pillars, not allowing him room to be launched forward, instead of a wholesome medicine, would become a poison. It may notwithstanding be indispensibly necessary to *unite* this horse, and shorten and raise his action. Upon this occasion, the pillars, perhaps, are not totally to be rejected, but their severity should be weakened so far as to allow the horse more liberty than the common method will permit. By placing him, therefore, between the pillars, as represented in the * print, he will be more at liberty, and yet, if his mouth be good, and under a sufficient degree of restraint, he will *mark* his *Time*, and *unite* himself to a certain degree ; while the person who stands behind, has the advantage of placing his head, and bending him, as he thinks proper ; and the confinement not being so strict as when he is placed

* Upon this occasion, and indeed once for all, it will be necessary to desire the reader to turn to the prints ; which, to use a well-known elegant expression, by *speaking to the Eyes*, will declare their meaning sooner, and more clearly, than any verbal explanation whatever.

in the usual manner, he may be at once *united*, and *driven forward*; the skilful horseman, however, will never put him to this lesson till he has been previously worked, so as to have attained some degree of suppleness, some certainty of mouth, and some notion of the *Union*, which may be done by means of the *Stick*. When he is advanced thus far, and the horseman perceives that he still does not work with sufficient boldness and freedom, it will be proper to remove him from the pillars, to give him more latitude, and to work him *at Liberty* in the middle of the riding-house, in the manner and attitude represented in the *Print* annexed; bending him to either hand, or alternately to both, as he thinks fit.

No method can be more powerful to *unite*, and cure the habit of *retaining* himself, in the same moment, than this: nothing will pull up his forehead, make his mouth, and give him a firm and light *Appuy*, more expeditiously, or more surely, while it teaches him to acquire a *Time*, or *Cadence* in his steps, to bend his knees, and to poise and balance himself upon his legs with justness and grace; and if his hinder feet should not have sufficient spring and motion, or be what is understood by the French term *enterré*, that is, that he only bends his haunches, without moving his feet, or lifting them from the ground, which is the case with many horses when confined in the pillars, or upon the same spot; no discipline will rouse them into life and motion, and make

them accompany and keep time with the action of the fore legs, or present the horse in so striking and beautiful an attitude, like this efficacious and pleasing lesson, which may not improperly be called working in the *moving Pillars*, for such in reality it is, since the men and the cords guide and control the horse, as much and more than any sort of fixed pillars could do; for they follow and accompany him in all he does, mixing liberty and restraint aptly and judiciously together. When an horse is sufficiently suppled and adjusted, he may likewise be worked with his head, or croupe to the wall, or in the middle of the riding-house by *one* man alone.

For this purpose, the man must place himself on the side of the horse opposite to that to which he bends him, and either holding the rein on that side to which he bends him, in his hand, across the horse's neck, or tying it to the girths or pommel of the saddle, and keeping the other rein in his other hand, guide and conduct him as he sees proper, uniting and keeping him together, and taking care that the fore leg of that side to which he looks, and is bent, when upon a straight line, always leads and advances before the other; for were he to *look* one way, and *go* another, it would be as great an incorrectness in horsemanship, as what in grammar is called a *False Concord*.

Another manner of working an horse, is, by the means of an elevation, as a bank, a form, or bench.

This lesson may be given by one person, or two: when the horse is patient and tractable, one man may suffice; if he is troublesome, and apt to run backward, another must be placed, somewhat behind, to assist the man who is upon the bench, and keep the horse in subjection. The intentions of this mode of working, are to *unite* the horse, to pull up his forehead, and especially to prepare, and form him to the *high* *Airs*.

To these, where the chief purpose is to bend the horse, we may add another method of much efficacy for compassing this end. A cord being fixed in the wall, place the horse sideways to the wall, fasten the end of the rope to the *Eye* of the snaffle, or if there is reason to think this may hurt his mouth, put on a collar, and fix the rope to the collar, on the side next to the wall; and on the other side a long running rein to the bridle; let a man stand behind, and pulling this rein, endeavour to bend, and *put him together* at the same time, which he probably will soon accomplish; for the wall confining on one side, and the rein attacking on the other, the horse will, more or less, be compelled to submit.

Such are the rules and precepts that compose an *Art*, which, to a certain degree, is not only useful, but even *necessary* to be known to all who may ever be destined to get upon an horse; and although few persons may be called upon to go into the *Depths* and *Refinements* of the *Science*, yet it is certain, that both the
man

man who is somewhat versed in it, and the horse which has been prepared and enabled by it, to do what is required of him for the safety and ease of the rider, will be benefited and improved by it ; as a *Tree* is the better for being *pruned*, and the *Earth*, when properly *ploughed and cultivated*, will yield its fruits in fairer condition, and larger abundance.

The merit of the instructions set forth in the *first* part of this volume is too acknowledged and established to require any enforcement, or want any commendation : in some places, nevertheless, I have ventured to *hazard* some remarks, and to make some light strictures, where I am so unfortunate, perhaps so mistaken, or ignorant, as to dissent from the accomplished and admired writer who * *originally* gave them to the world : these, with the rest, are now submitted to the *Judgment* and *Candour* of the Public.

At the tribunal of the *first*, the Author trembles with fear and dismay ; to the other he cannot approach totally devoid of *Hope* ; sensible as he is of the goodness already conferred upon him, and reflecting, as he does, with every sentiment of gratitude and respect, under † *whose Patronage*, these volumes, unworthy as they are, have the advantage and honour to appear.

* Monf. Bourgelat.

† The Subscribers.

F I N I S.

EXPLANATION of the PLATES
IN THE
SECOND VOLUME.

FRONTISPIECE. A naked man endeavouring to hold an horse. Minerva presenting a bitt.

PLATE 1. A man working an horse by means of a pulley, page 231.

PLATE 2. A man working an horse with rollers on his feet, at *Liberty*, page 233.

PLATE 3. Working with the stick, page 237.

PLATE 4. An horse working in the pillars with long ropes, page 241.

PLATE 5. An horse working at *Liberty* with long ropes, or moving pillars, page 243.

PLATE 6. A man on a bench, or elevation, working an horse, page 245.

ERRATA in the SECOND VOLUME.

Page 1, line 5, *almost by each master*, dele *by*.

5, l. 26, for *avails*, read *avail*; l. ult. for *would be lifted*, read *would he be lifted*.

7, l. 2, for *that there is been the motions*, read *between the motions*.

14, l. penult. for *counterbalancing*, read *and you must take care to counterbalance*.

15, l. 9, for *is not*, read *it is not*, &c.

19, l. 27, *Compel him then*, dele *then*.

20, l. 5, for *the make*, read *their*, &c. l. 14, for *creatures*, read *creature*.

22, l. 6, *make him be vicious*, dele *be*.

23, l. 7, for *view*, read *viewing*, &c.

25, l. 25, for *spaving*, read *sparvin*.

32, l. 3, *to make them*, dele *to*, &c.

40, l. 14, for *who*, read *which*.

47, l. 1, for *hind*, read *hinder*, &c.

55, l. 3, for *of*, read *or*.

64, l. 23, read *and consist*.

76, l. 16, for *go forward*, read *to go forward*.

84, l. 23, for *forward*, read *toward*.

100, l. 8, for *hind parts*, read *hinder parts*.

102, l. 5, for *time*, read *times*.

103, l. 17, for *large*, read *larger*.

108, l. 1, for *freely*, read *free*.

109, l. 23, for *do*, read *does*.

117, l. 5, dele *as*.

144, l. 14, for *curvets in the mexair*, read *or in the mexair*.

197, l. 11, for *arts*, read *art*.

205, l. 8, for *lenities*, read *lenitives*.



